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BOOKPLATE DESIGN

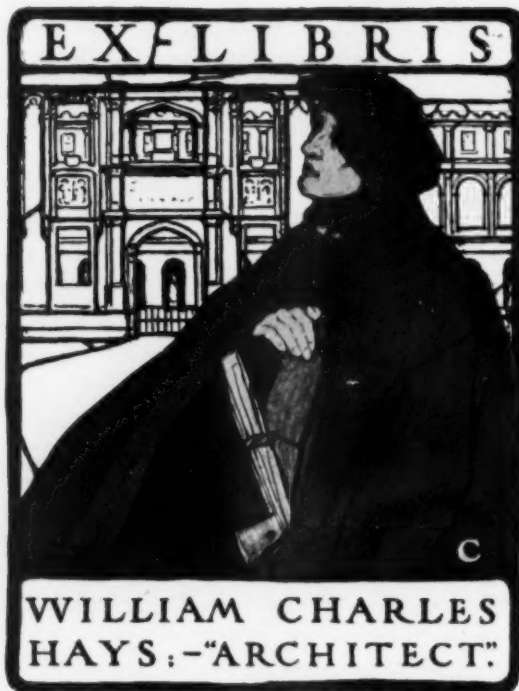
IN designing a bookplate, it is advisable to keep in mind its purpose. This purpose is to denote the ownership of books. The purpose is effected by pasting the plate (that is, prints on paper from the metal or wood block) in the front cover of such books as one may care to identify positively as his own property.

To some it may seem that a signature on the title-page, fly leaf, or front cover serves this purpose. It is true that it may,—but not satisfactorily. A signature disfigures a title-page; the paper of the fly leaf and the end-paper may not take ink well and it is easily torn out, while if the signature is in pencil it can be erased, and the record of ownership be lost.

The bookplate is no new thing. Its history is well known for over four hundred years. The earliest bookplates were made in Germany. Albert Dürer (1471-1528) was the first artist of prominence to give attention to the designing of bookplates. About twenty are known as his work, coming from his studio, designed by him, but often actually cut in the wood by other hands. Dürer was the first to see the artistic possibilities of the bookplate, and was the first to make it ornamental. Before his time, the bookplate was purely heraldic, drawn crudely, accompanied by lettering showing the name of the owner, often with an inscription and the name of the donor, but without ornamentation.

Bookplates may be engraved or etched on copper plates, cut in wood (the process originally employed), or reproduced from a drawing on paper by various photographic processes, some inexpensive, others more costly. In this article it is intended

to show what may properly be included in a bookplate design, and to warn against some common faults. It is assumed that the position of the bookplate as an object worthy the effort and skill of a designer is recognized. The bookplate is a distinctly



useful moral factor, as its use tends greatly to increase the careful handling of books, adds to the desire personally to possess books, and leads to greater care in the choice of books that seem worth reading, owning, and marking as one's personal property.

Simple bookplates, worthy to be used in books, are not beyond the abilities of young students of design. If the idea of the bookplate is new, a few words of explanation will convince a class of its interesting possibilities, and make them eager to express their individual tastes in their designs.

As the purpose of the bookplate is to denote ownership, the essential thing is the owner's name. Three ways of using the name in expressing this are common.

- (a) *Ex Libris* John Doe.
- (b) John Doe, His Book.
- (c) John Doe.

In (a) "*ex libris*" is the old Latin form, meaning that the book in which a bookplate so lettered is found, is "from the books of, John Doe",—that is, the volume in hand has been taken from his library; (b) is a somewhat clumsy but not unattractive Englishing of the Latin; (c) is the name alone. To these may be added if desired, an address,—not usually a street and number,—but the name of a town, or an estate.

- (a) John Doe, Worcester.
- (b) John Doe, "Lake View."

A third addition to the lettering on a bookplate, to be used or not entirely according to personal choice, is the motto. This may be short or long, original or quoted from a favorite author, in prose or in verse, and in any language. If the family of the bookplate owner has a motto, used perhaps by several generations of ancestors, it is an appropriate feature of a personal bookplate.

In all these uses of words, it is important that the lettering be plain,—that is, easily read. Letters which are weak or fantastic in form should not be used. Letters which in style do not

suit the general design, are unfortunate, as by excessive blackness or too large size, an otherwise good effect may be ruined. Oddity,



crowding, anything tending to make reading difficult, is to be avoided. Familiarity with various forms of alphabets and a knowledge of the lettering on important monuments, both new and old, probably will convince the student, that letters which conform rather closely to the severe but graceful Roman characters, are the most satisfactory for general use.

I would urge upon everyone designing a bookplate, whether for one's own use or another's, that it represent the owner. Only those bookplates in which the personality of the owner is the guiding influence in the design, are successful. The owner of the bookplate is to use it in his books,—he is to see it often. To wear well, always to give satisfaction, it must be expressive of him. With this in mind, it

will be seen that the general plan of the bookplate must come from the owner; to the designer is given the possibly difficult

task of using the suggestions, the material, to the mutual satisfaction of both.

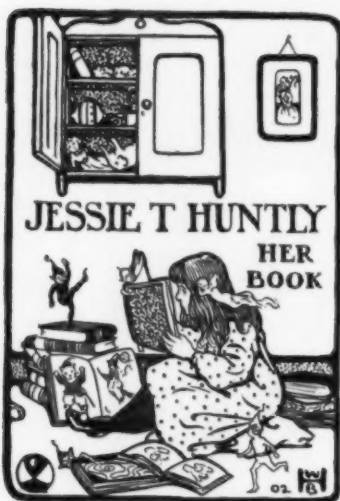
Let us suppose that John Doe desires a bookplate. Conversation and conference between owner and designer develop



certain facts. John Doe is a banker; he has risen by his own efforts; he remembers well his early days spent as a gold-beater; he has travelled; he has climbed and knows the Alps thoroughly;

the Matterhorn has been a special study; he has gathered several hundred books, mostly in English, many in fine bindings; there is an old family motto, "*Esse quam videri.*" This is the material. What shall be done with it? Two or three things are evident

at the start. The awe-inspiring peak of the Matterhorn is to be the dominant feature; a muscular right arm upholding the gold-beater's hammer, must appear, and a row or pile of handsomely bound books must be arranged. Good taste will omit reference to the present occupation.



The consideration of the proper arrangement of these factors in the complete scheme, and the search for material providing correct views of the Matterhorn, the true form of the hammer, the appearance of a real right arm holding it, good bindings for the row of books, and a graceful

arrangement of a ribbon or cartouche to carry the motto, are parts of the careful preliminary work necessary before a satisfactory drawing can be made. Each bookplate presents its own special problem to the patient student. The drawing of the mountain peak must suggest the height and grandeur of the real Matterhorn; its lines must be clear and sure, and its atmosphere, its detachment, its towering majesty must be suggested. The hammer must be the kind used by the gold-beater; no other form will answer the purpose; the drawing of the arm must not only be correct anatomically,—it must suggest strength and action; a weak or lifeless arm

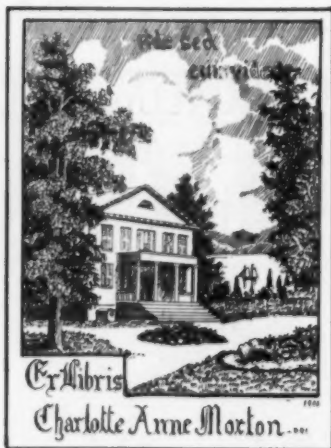
cannot be accepted, nor could the possible blunder of using a left arm, be excused. Imaginary bindings will not be satisfactory; books well bound must be examined, and so much of their designs as will be seen in the bookplate, must be copied. The length of the motto will determine the size of the letters to be used, and the proper method of harmonizing its ribbon or cartouche with the general scheme. Obviously, a ribbon floating in the sky by the mountain height would not be pleasing.

The form and size of the bookplate are matters of personal choice, influenced by the taste of the designer, the preferences of the owner, or the particular purpose of the bookplate. In general, an upright rectangular frame in the proportion of 2 3-8 inches in width to 3 1-2 inches in height will be found satisfactory. A large percentage of the books oftenest used are duodecimo in size, and a bookplate of the general dimensions given, is well adapted to use in duodecimos. It is not too small for octavos or quartos. For sixteenmos, a smaller plate is advisable. In the design we are discussing it will be evident that a simple, even severe frame will best comport with its character. The freakish or eccentric, and the over-ornamented are to be avoided, in this case and in all cases.

Assembling then the component parts of the bookplate for John Doe, we shall see in our minds, that roughly speaking the



upper two-thirds of the frame will be occupied with a clear view of the splendid crag of the Matterhorn, and that the lower one-



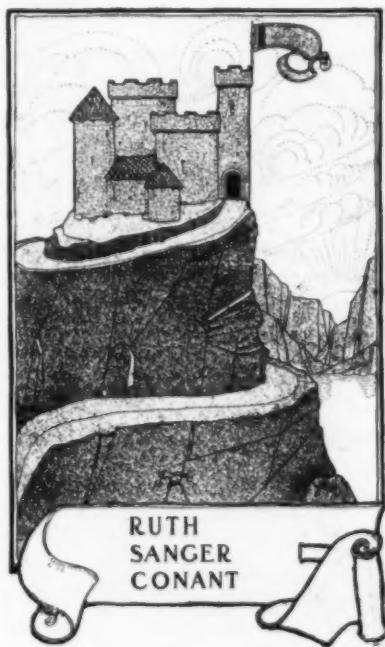
third will be used for the name, the motto, the books, and the gold-beater's hammer. We will put the name, with the motto under it, on a shield or cartouche in the center of the lower one-third of the design. We will not use the expression "*ex libris*" though it is good. We will use the name alone. That, with the motto beneath it, seems fitly to express the simplicity and frankness of the owner, of whose successful, strong climb upward in life, the peak is indicative. To

the left of the name, the arm and hammer of the gold-beater may well be placed, and to the right a few books, handsomely bound, standing on end in a friendly row.

The pictorial bookplate is much in favor: so much so, that many designs used as bookplates are mere pictures, pretty, even pleasing, but having no real connection with their use in books as distinguishing marks of personal ownership. The old homestead, a favorite view on land



or lake, may be used with good effect, but a mere photograph of these scenes will not yield the subtle sense of personality that is so desirable. With a photograph to work from, the understanding designer can make a drawing of such scenes which can be



the charming central feature of a good bookplate design. Much depends upon treatment; upon feeling; upon the appreciation of meanings and reasons the designer is capable of grasping, and is able to express in his drawing.

Simple designs, less complicated than the supposititious bookplate for John Doe, requiring less research, but no less fertility

in idea and treatment, can be very pleasing and satisfactory. The book,—either alone or in numbers,—naturally enough is a common object in bookplates. The old, the tattered, the book showing use, gives a better effect than the new and smart, particularly if used alone or in a small table-group without other surroundings. The quill, the ink-pot, the hour-glass, the old lamp or the candle, and horn-bound spectacles are in keeping as accessories. These objects easily suggest the presence of their user, and so the old scholar, or the hooded monk, as typical of learning, is used often. Place the scholar with the objects of his daily use in a tiny study, or a cell, with timbered ceiling or heavy stone walls; let him be busy illuminating an old manuscript, deciphering the faded but precious pages of ancient volumes, or smilingly reading his favorite author,—but give him a casement opening



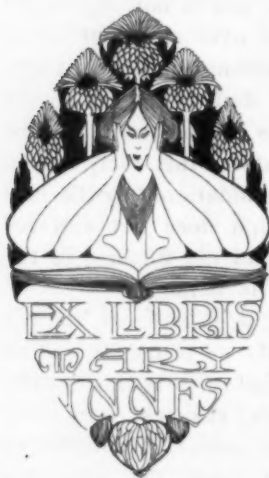
upon the valley, with a glimpse of the passing pilgrims or the flowering shrub, that we may know his heart is open, his mind free, not wholly immured.

I know that suggestions such as the above will lead some to think—"These are hackneyed themes: this is nothing new." It is true. These objects have been used over and over again in numberless bookplates, book illustrations, and paintings, through many years. But reflect,—our daily lives are made up of the commonplace, the repeated, the hackneyed if you so name it. Happiness consists not in recalling this fact, but in using each new day, with its varying combinations, to the best advantage. Originality in bookplate design does not call for new objects: it is found in the treatment of old themes, in the feeling expressed, in the way the thing is done.

Flowers, birds and fishes, the horse, dog, and cat, the fox or the deer, are used, not so satisfactorily as principal, but as accessory objects in the design of bookplates for lovers of nature in various phases. Similarly, the cascade, the rushing brook, the quiet pool, the ravine, the forest, the sunset, the luminous clouds of summer,—the fishing-rod and creel, the rifle, the paddle or the yacht, may be used in bookplates in which they would happily suggest some hobby or pastime, some taste or particular pursuit of the owner. The isolated castle ruin, the painter's palette, the bar of music, the violin, the golf stick,—these and many other objects of affectionate regard or daily use, are capable of lending valuable aid to the designer of bookplates.

To each line of thought or action of an owner of a bookplate, some special object is appropriate. Such an object can be found with a little thought. Symbolism in bookplates can be carried to the highest plane with all its imagery of intricate detail, its classic, ecclesiastic or artistic suggestion,—or made as simple and direct as desired.

Heraldry, if used at all on personal American bookplates, should be verified most carefully as to the correct form of the arms. The undoubted lineal descent of the present user, from a truly armigerous family, is quite as necessary and important.



It is best probably, when arms are used, to subordinate them to the general scheme; to make them merely an item, rather than a central and conspicuous feature.

Portraits of living persons are not satisfactory for use on personal bookplates; faces and features change, and that which seemed a good resemblance when made, may in a short time become unpleasant in use. In memorial bookplates, a portrait of one who has left to a public institution, books or funds for their purchase, is fully appropriate. It is more than appropriate, it is particularly pleasing, if the donor was widely known and liked, and was possessed of a sympathetic,

lovable personality. Schools, libraries, museums and societies offer an interesting field for bookplate design, as in such bookplates there is opportunity to set forth an honorable record, to illustrate historical happenings, to give (in good figures) dates of important related events. The seal and motto of the college, or whatever the institution, perhaps an interior view,—the reading room, or a corridor of architectural merit, or the façade of the building, may be made a prominent feature. The bookplate of a public institution should, above all others, be dignified, its treatment varying with the purpose and plan of the institution. A nautical library bookplate would require treatment quite different from the bookplate for the library in the childrens' department of a

convent. Medical, law, theological, scientific or musical libraries, or departments relating to various arts, have each their own suggestion as to what is appropriate for their special bookplates. Individuals as well as institutions find it agreeable to have several bookplates, each designed for a special department, for the bookplate in classic form used in architectural collections, would not look well in the fascinating books dealing with the history of costume, nor would the bookplate designed for volumes on astronomy, be suitable for books on the history of the drama.

Ninety per cent. of the bookplates used by public libraries in the United States to-day are merely gummed labels, printed from type in the cheapest manner possible. In the early days of our country, the libraries gave much more attention to the bookplate. There are many good examples of handsome bookplates engraved on copper, between the years 1750 and 1820. They surpass in number, cost and beauty the few good bookplates used to-day in the libraries of our public institutions. To see these old bookplates and to compare them with the bookplates used to-day, in the same or similar institutions, is to realize that anyone who can influence even one school or public library, to have and use a really good bookplate, deserves commendation for the worthy effort.

Much rests with the designer. Many persons do not know what they want for their bookplates. My own belief is that no grown person with an intelligent desire for a bookplate for personal use, can be without an idea of what it should be, what some of its features should express. An intelligent desire for a personal bookplate presupposes some acquaintance with books, the probable possession of books, and a range of varied interests from which the initial suggestion of the desirability of having a distinguishing mark of ownership, is likely to present itself,--along with some concrete idea of appropriate expression.

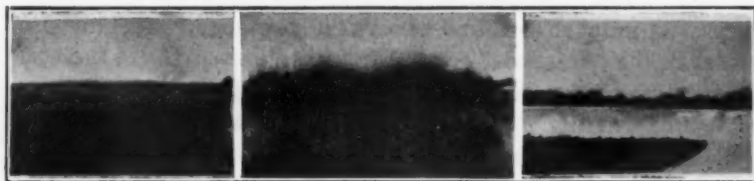
CHARLES DEXTER ALLEN
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LANDSCAPE PAINTING IN PRIMARY GRADES

PICTURE-making in color is one of the greatest delights in a schoolroom. A child is very happy when he can reproduce on his paper the color of the sky and the display of sunlight upon grass. Children are lovers of Nature and this appreciation should be encouraged in every way.

The problems given from the very first should be clearly presented and sequential. As far as possible the children should be influenced to make their pictures original compositions, having given to them the elements and the way of handling the color. The teacher should be able to produce before the class the desired results.

The following problems have all been worked out in the schoolroom with pupils of average ability in the first four grades.



1, The first landscape, Grade I; 2, Landscape with distant trees, Grade I; 3, Landscape including a lake with reflections of distant trees, Grade II.

The best results are obtained by working upon wet paper. The children, as early as the first grade, should learn to handle the brush in the application of a color wash. With the brush filled with clean water, begin at the upper left corner of the paper (4 1-2" x 6" is a good size) and carry the stroke across to the opposite edge. Then fill the brush again with water and repeat the strokes. The children should master this step before using color, for the latter is applied in the same way. While this water wash is partially drying, the blue paint may be mixed

and then applied upon the whole surface. Now clean the brush and fill it with yellow color and commence the horizontal strokes across the paper a little less or more than half way down and finish to the bottom. The result will be a simple spring landscape of sky and meadow, Fig. 1. For a cloud effect the blue color should be dropped on, rather than applied in strokes. After these landscapes have been accomplished, distant trees may be suggested by dipping the brush into the three colors and applying to the horizon line with vertical strokes of the brush, Fig. 2.

The second grade pupils will enjoy showing ponds and lakes and the reflections of the distant trees in the water, Fig. 3.

Third grade children will be able to add trees to their pictures. The apple tree in blossom is one of their special delights, and also the forsythia bush. In the painting of the picture of the apple tree, the pink and green of the foliage and blossoms should be dropped onto the wet paper first in the right place and then the sky and grass with distant trees or hills added, and last of all the tree trunk put on with a color which is mixed in the brush by touching the brush to the three colors. The blossoming bush is handled in the same way.

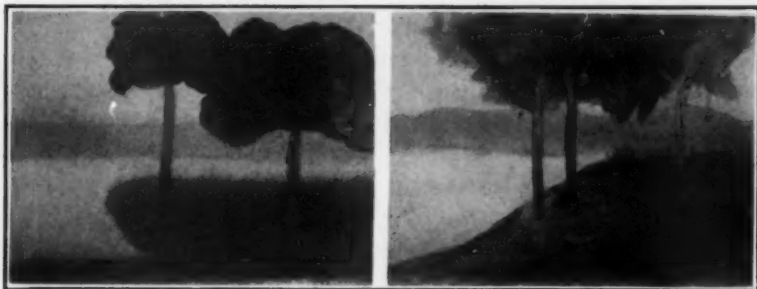
The fourth year pupils try to group trees and make original pictures with lakes and distant trees or mountains, Fig. 4 and 5.

In the fall of the year an entirely different scheme of Nature's coloring is found. The children always delight in making the brilliant effects of autumn. They see how Nature puts the same color into the sunsets as into the falling leaves and the grass and trees.

In the first grade wonderful little sunset landscapes may be made. First apply a yellow wash for two or three horizontal strokes and then finish the rest of the paper with an orange color. Then after cleaning the brush fill it with blue and apply this color where the grass is to be represented. The orange and blue will give the grayed green, which color the grass takes on after

the strong sunlight has left it. Distant hills may be added with blue and red blended in the brush.

In the second grade, sunset effects may be made with a lake in the foreground and the golden glow of the sky reflected



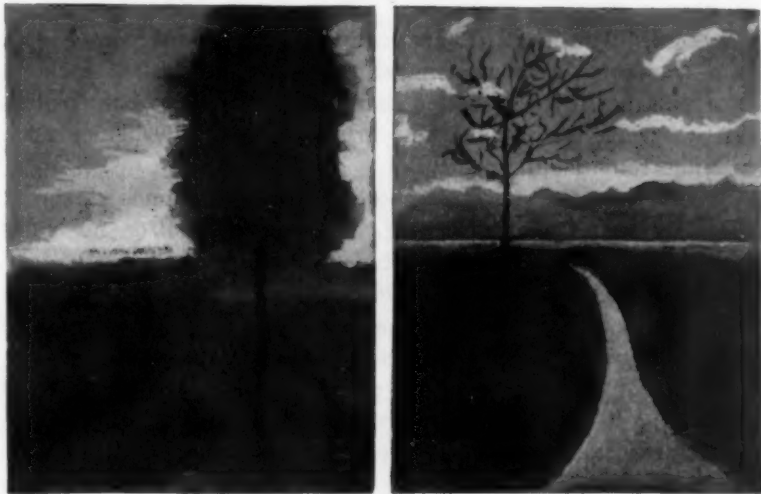
Figs. IV. and V. Landscapes including groups of trees, with distant woods. Grade IV

in Nature's mirror, the water. (See Frontispiece.) A hillside may be represented and on it an old apple tree silhouetted in dark, bluish green against the sunset sky. In the third grade great pleasure is taken in tree composition. After the leaves have left the trees, the naked branches are seen against the sunset sky. These are very successfully handled by the children. Cornfields have been attempted and with very good results. Different compositions may be obtained by varying the shapes of the paper given.

In the fourth grade the children enjoy making the maple trees in their golden and red colorings, Fig. 6. In the making of this, the yellow and red foliage is put on first and then the sky and grass coloring. Into the green coloring for the grass a little red is added to give the brownish cast. If a path or road is desired, this may be wiped out with a clean, dry brush applied when the grass coloring is still wet. The children also do well in making the bare maple trees, Fig. 7.

Winter sunsets are fascinating subjects and may be well attempted by the fourth year pupils. (See Frontispiece.)

At Halloween time the children in the third and fourth grades enjoy making a picture of the jack-o-lantern on a fence



Autumn Landscapes: A maple in fall color; a leafless tree, with a path to the woods. Grade IV

at night. This is done by covering the paper with an orange wash all except spots left for the eyes, nose and mouth of the lantern. Then a dark blue is applied all around the lantern. When the paper is nearly dry, a fence may be added with a purple color.

Throughout the landscape color work the children should be led to observe noonday, sunset and night effects and all of Nature's beauties.

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COMPOSITION

III

JOHN RUSKIN tells us that "composition means, literally and simply, putting several things together, so as to make *one* thing out of them; the nature and goodness of which they all have a share in producing." How simple and yet how fundamentally true in all its applications, whether the composition be a symphony, a poem, a novel, a drama, a cathedral, a statue or a painting. Never better than in our study of composition can we teach the unity of the arts and their dependence upon common fundamental principles.

That the teaching of composition should be made as simple as possible goes without saying. Perhaps we can do no better than to hold to the two laws which Ruskin's definition suggests: first, unity; and second, the interdependence of composite parts. In any case we may safely subject whatever we teach to the test of these two indispensable and coördinate principles.

A most suggestive method of presenting this subject is that of working before the class, allowing the pupils, so far as possible, to dictate the composition, step by step. Let us start with an upright rectangle of ordinary proportions, which shall serve as the inclosure which our composition is to fill. Our first consideration must be the placing of the most important mass. We know that the eye craves support for that to which it is attracted. It travels to the upper part of the figure when we approach a person on the street. It is drawn to the eyes when the face alone is considered. It is best satisfied with the letters of the alphabet when they are so proportioned that the center of attraction is above the geometric center. It inevitably ascends to and rests upon the upper part of the bell tower or the shaft of granite. It looks to see pictures hung against the upper half of the wall. Naturally then we decide to place the mass "a" a little above the center of our space.

Shall we now give the mass a definite form and call our picture finished? Preferably not. In the novel our interest is with the heroine, yet we should tire of hearing of her and of her alone. Additional characters must make the narrative complete. Doubtless additional masses would improve our composition. But if we add them what shall be their relationship to the first? In the novel there is but *one* heroine, even though there may be other characters. In the drama there is the *one* leading part. In the symphony there is *one* theme though there may be many variations upon it. Domination always implies subordination. In our composition then, whatever else we add, we will see to it that it is kept distinctly subordinate to our first mass, in both size and position, lest the masses challenge each other. We will strive to so relate the subordinate masses "b" and "c" that the eye having made occasional excursions to other parts of the picture, will inevitably return to and rest contentedly upon the dominant mass "a". Moreover, in deciding upon the placing of the subordinate masses we will remember what experience has taught us regarding balance.

As yet we do not know the subject of our composition. We may imagine "a" to be the foliage mass of a wide-spreading oak, "b" a boulder, and "c" a cloud. Or "a" may be a witch of Haarlem with her cap and crumpled ruff, "b" her hand and stein, and "c" the owl. Or the whole may be a flower composition. For convenience, we will make it the latter. Of "a" we will make a nasturtium against one of its pad-like leaves; "b" we will make another leaf, and "c" a bud. Now we shall need some stems. Nasturtiums are sometimes erratic in their growth. We may then let the stems be represented by the lines in "B", and keep well within the range of possible growth. We agree that the result of this and other like experimental arrangements is disappointing. The only satisfactory placing of the

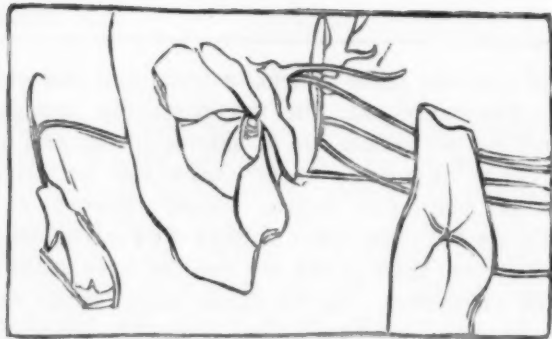


A



5027

B



C

Three stages in the evolution of a good decorative arrangement.

A. Dominant and subordinate masses.

B. Natural elements placed within the masses.

C. A more pleasing disposition of the stems, giving unity of effect.



D
5028

The composition studied part by part to bring into every line and shape that for which art exists,—Beauty.

stems is one which brings them into such agreement with each other and with the principal line of the enclosing space, that the movement of the whole is unified. "C".

As we have worked we have recognized three important considerations: first, domination; second, balance; and third, consistency of movement. Perhaps in the beginning we need mention no more. Underneath them lie Ruskin's two laws of unity and interdependence. Many are the terms which we might employ, but the fewer we teach the better. Variety, contrast, distribution, repetition, gradation, radiation, opposition, and all the rest may be explained by use of examples, but be kept incidental.

It is not possible to achieve anything of real value in composition until one knows the difference between a good line and a bad one, between a beautiful form and an ugly one, between a distinguished arrangement and one that is commonplace. Sensitiveness to all of these things is developed through frequent contact with the fine, and through practice. When the composition has been planned, blocked in, and criticised, it should always be studied part by part with the purpose of bringing into every line and shape that for which art exists,—Beauty (D). The gentle flow of shape into shape, the cunningly arranged continuation of line, the subtlety of beautiful proportions,—these are things for which the teacher can suggest no rules, but sensitiveness to them may be acquired, and not until it has been can we hope for beautiful compositions.

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SYRIAN BASKETRY

IN SYRIA the basket seems a much more important article of household or business furniture than in America. Perhaps because wood is more prevalent in the Occident we use boxes and splint peach or market baskets which, since they are more or less unsightly, are kept in the background, while in the Orient the more attractive creations of rush or bamboo at once arouse the interest of the stranger. It is in the old, native quarter of an Oriental town, or in a country house that you would see baskets in all their glory. A casual walk through the Sûk, or native business section, reveals easily at least twenty varieties. It is not practicable to do more than merely touch upon a few of these many kinds, for it is the purpose of this article to discuss a few kinds of Syrian baskets which might be of interest in connection with manual training work in American schools either as sources of design or as suggestions of new media. Practically all the baskets here discussed come from the vicinity of Beirût, Syria. Many are made on the Lebanon Mountains behind the

city. Similar types prevail in other sections of Syria, in Palestine and in Egypt.

Perhaps the most common basket, seen at every port in the East, is that made of coarse, woven rush, very strong. As this kind is very cheap and made in every size, it is used for every imaginable purpose from carting dirt in the garden to panniers for the over-burdened donkey. In the illustration at the beginning of this article we see a number of mountain girls with baskets of this sort. They are not particularly practicable for manufacturing in America for the rushes are hard to get, but they are good as suggestions for finishing a basket with a stout twist at the top and strong, rope-like handles, as well as for shape.

Since the streets in the Sûk, are very narrow and dark and often spanned by half arches, the light, coupled with the world-wide curiosity of the small boys, makes photographing an exciting lottery. We cannot fail, however, to secure somewhere a snapshot of a popular kind of basket which might easily be reproduced in America. At every turn you see either a boy with one of these baskets strapped on his back ready to carry your purchases, or a man with two or three over his arm while he is shopping. The lower row in Plate II shows some of these baskets varying from 6" to 1'-6" in height. They are made of split bamboo from 1-4" to 1-2" wide. Ones similar in effect might be produced in rattan, reed or even, on a small scale, in cane. Their chief virtue is that on account of their thick handles and shape they are very easy to carry. Such a basket made of split, peeled oziers ought to appeal to a boy in a suburban school who has to collect fruit or vegetables in the garden. A Damascus member of this family (Fig. 1), of a particularly attractive shape, is constructed as follows:—

Split bamboo, rattan, or peeled willow oziers about 5-16" wide, or the equivalent width built up of small reeds. Diameter

Fig. 1.
5030



A Damascus basket of oziers.

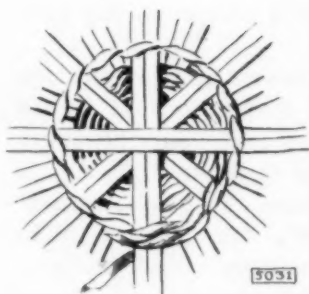


Fig. 2



Fig. 3.

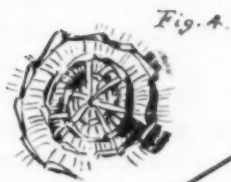


Fig. 4.

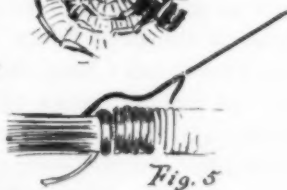


Fig. 5



Fig. 6



Fig. 7.

Details of construction of a Damascus basket.

of base 8"; diameter at top (including coil) 13 1-2". Diameter of handle 1 1-2". Height of body 8", of handle 6". Bottom:—4 pairs of spokes 26" long; weave together with double weaver (select small weavers) till a center about 4" in diameter is secured. Now place on the outside of this four more similar pairs of spokes (See Fig. 2) and weave in their ends with the ends of the first four pairs. Weave till base is about 7" in diameter, then turn up and weave sides plain weave. Insert a pair of spokes beside the end of each spoke, now turned up and at three *adjacent* points insert about half way up several strong spokes which are to be arched over to the other side and there inserted so as to form a basis for the handle. Additional strength might be gained by making some of the bottom spokes long enough to form part of the handle. Bind over the handle spokes with a close twist of weavers, bringing the ends of the twist down with the ends of the basis of the handle. Continue plain weaving up to the top of the basket. Trim spokes to desired height and finish top with heavy twist by sort of "overhanding" it with weavers.

This variety of basket made without a handle is very good for chips or small wood for the fire.

In this land of lovely springtime flowers and luscious fall grapes little baskets are in demand in the markets or in the gardens of those who love flowers. One particularly attractive shape is shown in Plate IV, No. 2, and in the drawing, Fig. 8. This basket has a base about 4" in diameter. Its height is 4 1-2" and the circumference of the top is 17". Six spokes 3-16" in width, 21" long. Weave with small weavers (Reed No. 1-2) triple ply. All the Syrian baskets of this type that the author has seen have single red and green weavers inserted about 1-3 of the way up and woven around four times each for decoration. Finish top by bending over each spoke and inserting it beside the one adjacent to it. Bind over. Now soak the basket and



Fig. 8.

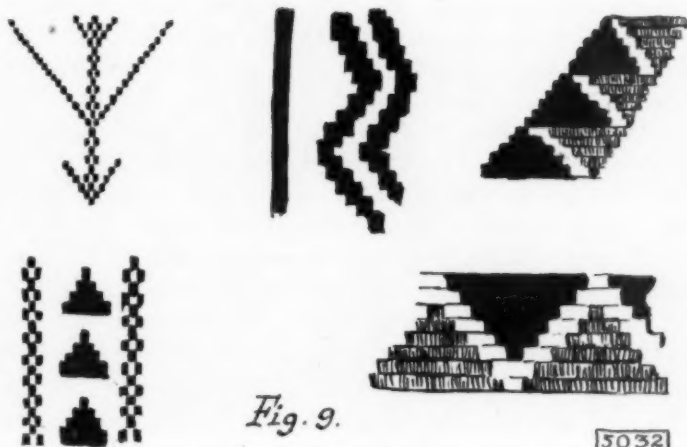


Fig. 9.

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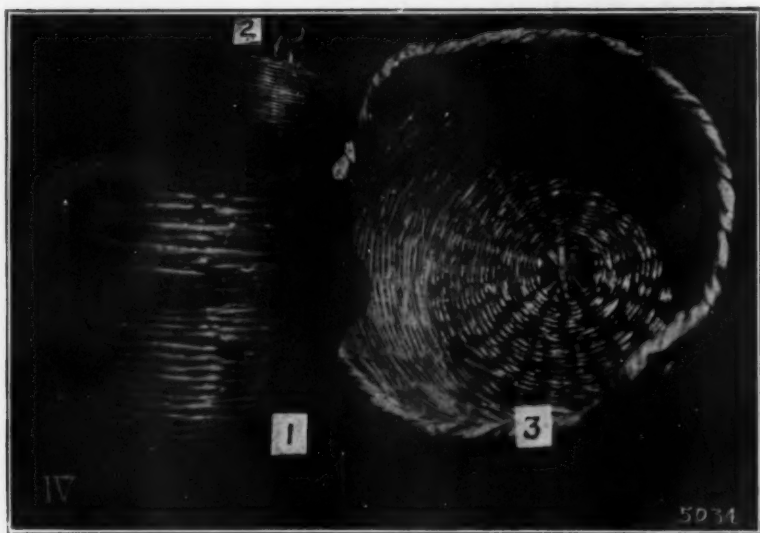
Syrian Flower Basket Patterns often found in Syrian basket weaving.

press it into an oval shape at the top. Insert a pair of spokes at one side, bend them over and insert on opposite side to make an almost horizontal handle parallel to the shorter diameter of the ellipse. One space to the left of this handle insert another longer pair of spokes and bring them also over to the opposite side but twist them over the first pair in so doing. (Fig. 3, No. 2.) To the right of the first pair now insert a third pair and twist ends over to opposite side in the same manner as the second. Insert ends on opposite side. Make a loose ring (2" in inside diameter) which will slide on this handle and a second ring to link into the first. This is very pretty to hang free or tipped against the wall with plants in it.

In contrast to these dainty baskets are the heavy trays used in the mulberry groves in connection with the silk worms. Some of these in the process of making are shown in Plate III. Their general construction is very evident and they could be made of any flexible wands. Large ones over thirty inches in diameter are most useful for carrying farm produce while smaller ones might be used as hamper or barrel covers. Still more worth while to reproduce, however, are the large shallow baskets shown in Plate IV, No. 3, and in Plates V and VI. The photographs illustrate plainly enough their roughness of construction and their practicability. If I were a teacher in a suburban or district school, I should be tempted to have some boys with strong hands make out of oziers, or any flexible shoots, baskets like No. 1, Plate IV, which, while of another shape, is constructed on similar principles to those in Plates V and VI. It stands about 18" in height and is made in single weave of weavers about 3-8" in diameter. Preferably the weavers are peeled all but a band for decoration a little more than half way up and those which are used for finishing off the top. Heavy twisted handles at each side make the basket most useful for garden



I. Baskets for wheat, earth, etc.
 II. Shopping baskets of split bamboo.

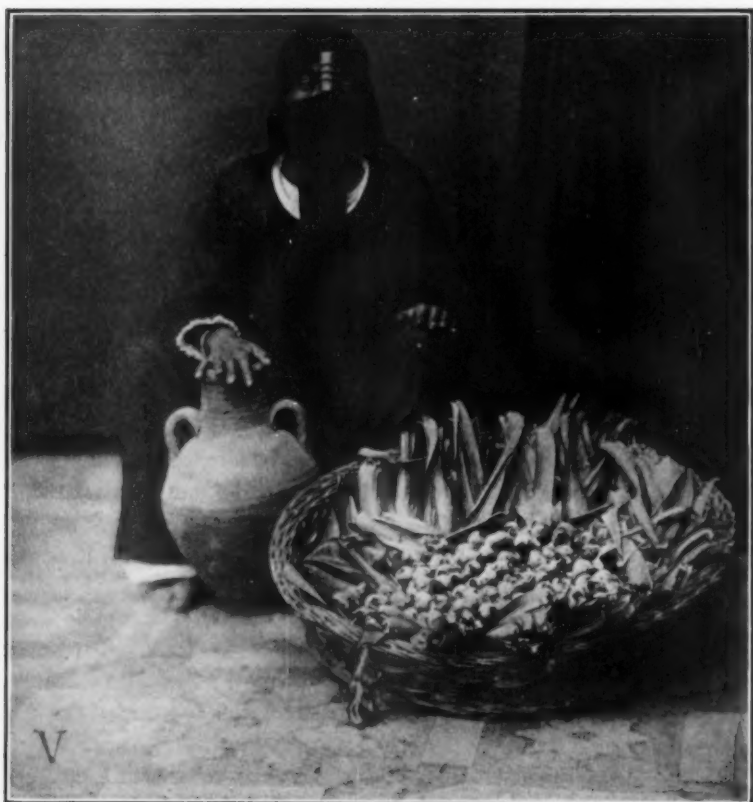


III. Trays for use in mulberry groves.
IV. Flower and fruit baskets of willow or other flexible wands.

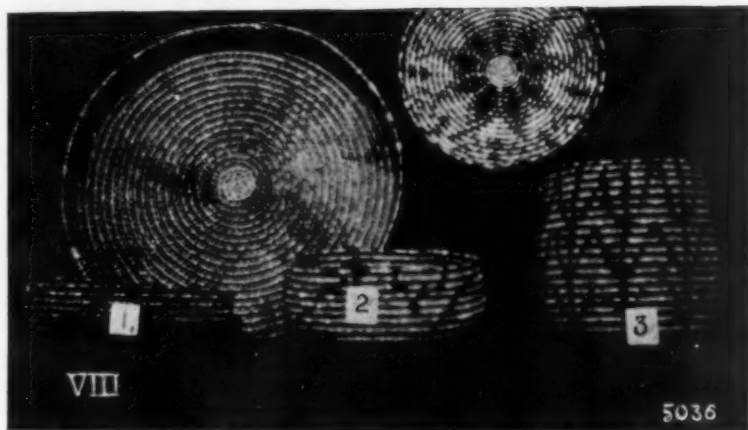
purposes. It is not unattractive, also, for a scrap basket in a summer home.

Akin to the Indian baskets of our own Western States, there are also Syrian coiled baskets which in beauty hold by far the first place among the native workmanship. By their great variety of shape and design they offer valuable suggestions to the worker in raffia even if the Syrian media are not handy.

The basis of the coil is straw or grass, very easily obtainable in any suburban district. Over this is wound glossy straw of the natural yellow color with the addition of a design usually in dark green and dark magenta. I have seen black and other shades of red used but not often. The coil starts rather small at the center and increases frequently in even the small baskets to 1-2" in diameter. (See Fig. 4.) Start the center just as you would any basket in the "lazy-squaw" stitch. The coil is sewed with the straw that is used for wrapping. Since the straw is short and will not wrap more than half an inch the following method is used for inserting a new piece:—Work with *inside* of the basket toward you, the end of the coil pointing toward the left. Wrap about half an inch of coil and then drop the end of your wrapping, letting it hang down on the inside of the basket the way it does in Fig. 5. Now take a new piece of straw,—let us say, for instance, red,—and hold it tight in with the coil, the end with the needle on it pointing to the right (Fig. 5). Take a stitch into the center or into the coil which is directly below the point up to which you have now wrapped, from the outside of the basket toward the inside. Draw your straw through and proceed to wrap the coil tightly with it in such a way as to hold in firmly its other end (*i. e.* the end in the coil) and also so as to draw the coil down firmly against the place to which it is sewed. Now drop your red piece on the inside the same as the first. Take the first end you left hanging and carry it over your stitching



V and VI. Fruit and vegetable tray in use.



VII, VIII and IX. Covered scrap baskets and trays of fine workmanship in straw.

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past the part you have just wrapped and into the coil. Take a new piece of straw and start it in the coil as before. The effect produced on the wrong side (Fig. 6) is of a series of long stitches parallel to the coil in between the turn of the coil. On the outside you see merely the straight stitches. (Fig. 7).

The width of the coil and the strength of the straw permits of these baskets being made very large. Especially attractive are the covered scrap-baskets such as Nos. 1 and 4, Plate VII, Plate VIII, No. 3, and two in Plate IX. These may be bought in the Lebanon villages for less than a dollar apiece. The trays are used here in the markets for displaying wares and in the home for the little round loaves of Arab bread and for numerous other purposes that suggest themselves to the housewife. Plate VII, No. 3, shows an old tray from Jerusalem of very fine, strong workmanship and with a design in dull red and green. The smaller tray in Plate VIII offers a good suggestion for a basket cover. Would you not like to have a tray like the one next to it? This has seen six years hard service in the kitchen and is strong yet. The oval and round work-baskets shown in Plate VIII, Nos. 1 and 2, are both attractive and useful. Sometimes little ones are made with the coil carried over the basket for a handle. The photographs suggest only a few of the many charming shapes and designs which can be worked into these baskets. Strips, zigzags, and spirals adapt themselves best to the materials. See Fig. 9.

Probably the large museums in America will afford opportunity for seeing these baskets. I know that in the Museum of the Hartford Theological Seminary a number of the kinds mentioned may be seen. The people here have natural taste in handicrafts. Our manual arts in America should be cosmopolitan enough to draw from what is best in many sources. It is to be hoped that Syria will contribute her share.

MISS LANICE PATON

Syrian Protestant College, Beirût, Syria

THE LONDON EXHIBITION AND ITS LESSONS

I

EACH member of my committee* will submit a separate report on some particular phase of the exhibition which we were fortunate enough to have an opportunity to study in London last summer.

These reports cannot fail to prove profitable and interesting to the readers of *The School Arts Book* in whose pages they will appear. Meanwhile I gladly avail myself of the Editor's invitation to present at this time such general conclusions regarding the exhibition as a whole as seemed to warrant, and perhaps demand, an early hearing and might be made to serve as an introduction to the more detailed reports that are to follow.

The exhibition was first of all, as it seems to me, a revelation of the tremendous power of those forces which modern means of communication have developed and which are rapidly unifying the thought of the world. The most striking thing about the exhibition was its essential unity. One quickly saw that no country, or section of a country enjoyed a monopoly of either ideas or attainment, but, on the contrary, that the aims and efforts that many of us were accustomed to regard as more or less characteristic of certain localities which we happened to be reasonably familiar with, were quite as well understood and quite as effectually applied in sections far remote and under conditions that we had believed to be widely different from those at home. For example, all that part of Elementary Drawing that consists in emphasizing the so-called "illustration" idea;—encouraging the story-telling faculty, making the most of the play impulse, and all that,—we, in America, have been inclined to think of

*At a meeting of the American Teachers, held at the St. Ermins Hotel, London, August 3d, it was voted that a committee of five, Mr. Leslie W. Miller, Chairman, make illustrated reports upon the Exhibition, to be printed in *The School Arts Book*.

this as something in which we were rather more modern than the rest of the world, and in which, therefore, we had a certain claim to leadership. The exhibition showed us, however, that the idea was quite as frankly accepted in the primary schools of Hungary as in those of Illinois, while in furnishing illustrations of the absurd extremes to which it is so easy for it to be carried, several of the English Colonies beat us all hollow. For the judicious tempering of this play impulse with work that has some disciplinary value, I think the schools of Finland and Sweden were probably the most noticeable, while for insistence upon the pedagogical essentials that alone can justify the claims of drawing to be taken seriously as intellectual discipline, Austria, and especially Hungary is probably entitled to the first place. One thing must have struck everybody, and that was the fact that all the best work was distinctly and frankly industrial in character, the best pace being set, and the highest standard established everywhere, not by the Academy of Fine Art at all, but by the School of Industrial Art. It was this definite industrial purpose and this dominance of the industrial aim that made the work of American schools so interesting and so much admired (and it certainly was very much admired), while the one exhibit that undoubtedly attracted the most attention of all, owed its eminence entirely to this quality. This was the work of the School of Industrial Art at Zurich, which, while it had small claims as a showing of what its pupils could do (as nearly everything exhibited was done by two pupils and a large part of it by one), was yet admirable for the intelligent purpose by which its methods were animated and the unmistakably industrial character that was imparted throughout. I mean by this that nothing seemed to have been drawn for the sake of making a picture of it, in the sense of merely recording an impression, or perpetuating the memory of any generalities of form or color; on the contrary, the subjects,

--natural forms invariably,--were analyzed in the most painstaking manner, and the essential features of either structure or effect noted in the most positive and definite way. In other words, all studies of objects were made from the point of view of the designer rather than the painter of pictures, and the results represented a lot of well-selected and well-digested decorative material available for use under all sorts of conditions and capable of preserving the character that chiefly distinguished them when the inevitable limitations imposed by the mechanical methods of modern manufacture had done their worst.

In sharp contrast with this intelligent and unhesitating grasp of fundamental principle was the vain search for the artistic element, as such, which made a good deal of the work exhibited,--even that of Academies and Schools of Design,--nothing but weak imitations of the studies of professional artists, without genuine purpose or promise of any kind. The futility of this kind of work, which has always had a strange fascination for a certain class of minds, was amply demonstrated in several of the most ambitious exhibits where elaborate and highly finished studies from the nude were found to be quite compatible with feeble and hesitating work in design.

It was to be noted, too, and this was one of the most encouraging conclusions to be drawn from the exhibition, that this futility of the old academic method is coming to be pretty generally recognized, and even where the highly wrought drawing, which is treated as if it were an end in itself, still keeps its place, as, to a considerable extent it does in the English national system, it is supplemented and relieved, in an ever increasing degree, by freer and more sensible treatment of less formal themes.

If I have dwelt chiefly on the aims represented by the higher schools, it is because I feel rather strongly that leadership is the important thing, and that the work of no system of elementary

schools can be very good if it does not reflect the influence, and accept the guidance of the higher institutions. Moreover, I am not one of those who take the beginnings too seriously; children's work is children's work after all and it is not by the way the bud opens but by the way the fruit ripens that the tree is to be judged.

It is only fair to say, however, that the exhibition and the deliberations of the Congress were largely concerned with elementary methods and it is to these that the sections of this report that are to follow will be mainly devoted.

LESLIE W. MILLER

Philadelphia, Pa.



FIRST LESSONS IN DRAWING TO SCALE*

WHEN would you begin drawing to scale?

I am not sure. I might say definitely and then change my mind in half an hour!

In the sixth grade?

That would be my personal feeling about it. I find that even in the fifth grade it requires considerable ability on the part of a youngster to think things in views, and I came to the conclusion long ago that when things require a strain in the learning they are out of place. I do not believe I should undertake to teach anything in scale work before the sixth grade. I think what I would do in that grade would doubtless be limited to the half-size scale. I doubt if I should want to take anything more. I would not say that I am dead right, but that is what I think now.

What materials would you have distributed for the first lesson?

I would have pencil, paper, and ruler. I might use scissors. I have come to the conclusion that scissors have a place, but that the place of scissors has been greatly exaggerated; adding a new instrument for the pupil to use, is in itself a means of confusion.

How would you outline your lesson for the teachers to work out—that first lesson in drawing to scale?

I think I myself would begin with something having only length; I would select a number of things, any objects in which the second dimension would not naturally present itself at first,—a knitting needle, stick pin, or hat pin, you understand,—and have the pupil make a drawing of that in half size, throwing out of consideration for the time the dimensions of such a part as the head of the pin.

*A conversation between the Editor and Mr. N. L. Berry, formerly Supervisor of Drawing, Newton, Mass. Stenographic report made without Mr. Berry's knowledge.

What would you take next after a one-dimension object?

I would gradually involve a second dimension. The next step would be a simple area, like a book cover, or a sheet of paper, or any other flat straight-line object. I would ask the pupil to make a drawing of it half size. I would have him understand what it would be to get it half as long and half as wide. There comes an enormous hill of difficulty,—to have the pupil understand that the thing that is on the scale of one-half would not be actually one-half area. Here is great opportunity for stumbling. I have come to conclude that in teaching there are more things that cannot wisely be done than that can! People say, "That might be done in the third grade." The question is not what can be done, but what it is advisable to do.

Would you teach half-size and quarter-size at the same lesson?

No; one of my prize teachers once met me with tears in her eyes and said, "I don't think I know how to teach. These children do not know the difference between diameter and diagonal." "What have you been doing?" "Just the same as I always did." "What is that?" "I took a square and I drew the diameter and the diagonal, and I taught them which was diameter and which was diagonal." "Well, I am ashamed of you, Miss Teacher," I replied; "you try again. Draw a square and teach one thing. Begin with diagonal from corner to corner first; two or three days after you have taken that, take the other. Let me hear next month what the result is." The next month you better believe her children knew tother from which!

Would you put quarter scale in the next grade?

I should be very much inclined to take the half scale one year and the quarter scale the next year. After one has been taken, the other ought not to present any great difficulty.

The transition is easy?

After you get those two things fixed.

Would you show the pupil that quarter-size is 3 inches to the foot?

When I took the thing first, half or quarter-size, I should be inclined to keep the inch measurement out of it as much as I could. I would teach, half as wide, quarter as wide, and leave out any reference as to its being in feet or inches.

How would you teach a regular scale, say one inch to the foot? When would you begin it?

At the time I reviewed half-size and quarter-size, I would talk with the children about the relation of inch to foot. I would lead them to see that they must keep in mind the fact that one inch on the paper is equal to one foot on the object. I am not sure that the seventh grade is the place for it. I think it could be done.

Is it advisable to do it there?

The seventh is where I might try it another time. I think that we have done no scale work, really, in that grade. I think we have undertaken no scale work below the eighth grade.

Don't you think the eighth early enough?

It is a matter of geography.....What you can do depends upon where you are. The average attainment of sixth grade pupils in one town may equal that of eighth grade pupils in another. Pupils vary almost as much in different sections of the same town. I think one reason why we got along so well with this part of our work in Newton was that almost everything I gave was dead easy for the grade.

You would put the scale work in your schools in the eighth year?

Eighth or ninth.

Do you find it worth while to have the children make a paper scale?

I have never done it in all my years of work. I have no doubt it may be a good thing. When we get to the High school I am surprised to see how many children have to be begun at the very bottom,—begin with the relation of views in the High as I used to in the fourth grade. The amount of leakage that takes place is astonishing.

I thought you had the pupils make a paper scale?

No, I never required it.

They have made them?

We have begun scale work in the eighth and ninth grades. When it comes to working out any particular scale like one and one-half inches to the foot, I let the teacher have her head. The teacher has got to work pretty carefully with herself to know how to do it. She is likely to be dizzy before she understands it. It is no fool of a job to steer a class through a school desk, one inch and a half to the foot!

An inch and a half to the foot is good to begin with?

Yes, but the pupil has got to get ready for it,—it is not easy unless he has taken the half-size and quarter-size first.

He must learn somewhere that a quarter-inch, for instance, on the ruler, means a foot on the object?

Yes; but I want you to understand that this can be postponed 'till pretty well along.

High school?

I don't know: may be.

You are pessimistic!

Yes. I grow more so. Might indefinitely postpone working drawing altogether! To be perfectly frank, I cannot agree with much that has been said on the subject of children's learning to draw. The average child cannot draw, and is not often taught to draw. Supervisors pick up a lot of work in school and say, "That is good," and "That is good." It is lucky work from special children. When it comes to the real disciplinary work, the right kind, it is pretty hard to get the ordinary chicken to produce it.

In scale drawing then you would not force results?

A pupil in the sixth and seventh grade ought to be made familiar with drawing things smaller than the object so that he can make a small drawing call to his mind the larger object. I would not make the thing very technical until he was pretty well along.

Not below the High School?

Not below the ninth grade, anyway.

What scale do you consider the easiest one, one and one-half inches to the foot?

Yes. One-eighth to represent an inch. They do not forget that so frightfully soon.

Would you teach them all the technicalities of the working drawing, the full line, the dotted line, the dot-and-dash line, dimension lines,—in the grammar schools?

I have done it.

Do you believe in it?

Yes, I believe in it as much as I believe in having a child know that sweet is spelled one way and sour another. I would reduce it to as low terms as I could. They should know what a center line is,—long dash and dot. I have never had any trouble in letting them know that a light continuous line will do for a dimension line. It need not be a broken line. If they make that line very light, they should realize that the line represents no part of the object. If they see a heavy line, they should know that it does.

Would you have them draw any object that they do not afterwards make?

Well, I have had them draw such things. I am not sure but that I would do it again. One of the things that proved most successful in Newton was this: We had a table, with a brace board about the width of my hand, the legs tapering from this board toward the floor gradually. It was an easy thing to draw to scale. I say that there is no need of a child's making that thing to understand the drawing of it.

You would have him work out the drawing from the object?

That is the only way to make him appreciate what the lines mean.

Don't you think it is better sometimes to have him make an object from a model, and then make a drawing for it?

Perhaps so, but I have not done that much.

Ever tried it?

I have never had a working drawing made from an object first constructed by the pupil.

Ever have the thing made and then a perspective drawing from it?

I have never done it that way either. I am afraid of tackling the two things together. The youngsters never know where they are at.

You think a little working drawing goes a long way in the grammar school?

Yes, a very long way. They do not care a rap about it. They do not do a thing with any heart until they can see the sense in what they are doing. Some brackets are needed in the schoolroom. Here is something to be done. I once started a class on such problems. I sketched one or two designs for one and then left the children to perfect them and to think out designs for the others. The brackets were really their own work. You and I do not get out very much that is absolutely original. When you get a youngster to make a drawing of a thing like that, something he sees the need of, a little will go a long way towards making him know what it is all about.

You would say then, no working drawing until the child could be led easily to see the necessity of it?

I say, no working drawing as working drawing. I do not say that I would not present a front or a top view of a thing way down in the grades. There is a lot that children will absorb if they don't think they have got to swallow it. But I realized long long ago that I had got to give up teaching front and top view down in the fourth grade, and I threw all that up! I once had a whole series of models made, from a cube in the fourth grade clear way up to the pyramid, truncated, obliquely, in the ninth, and had good work too; but the patience and strain that was necessary to get it, did not begin to pay for what little real

internal result was actually secured. I once had milk cans made in the ninth grade,—a two-quart can; they made it to a scale, of silver paper, so good that the results would astonish you. I have not tried anything like that for sixteen years. We actually figured out what length the handle ought to be to give it the right curve!.....I was crazy to attempt such gymnastics. I hope those poor children have forgiven me by this time!

NATHANIEL L. BERRY

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Waltham, Massachusetts



ANNOTATED OUTLINES

DECEMBER

THE spirit of Christmas should inspire the constructive drawing and design this month. From the lowest grade to the highest let the work be loving service for somebody else. Whether you follow this outline or some other, try to plan the lessons in such a way that the children in one grade may help those in another. The primary children can make decorations for grammar schoolrooms, and the grammar children can make gifts for the children in the lower grades. Do not wait until objects are successfully made and then propose to the children an exchange. Propose the exchange at the outset and let the thought of service inspire the workmanship. The greatest single need in our school systems to-day is a genuine motive for productive effort, a motive children can appreciate.

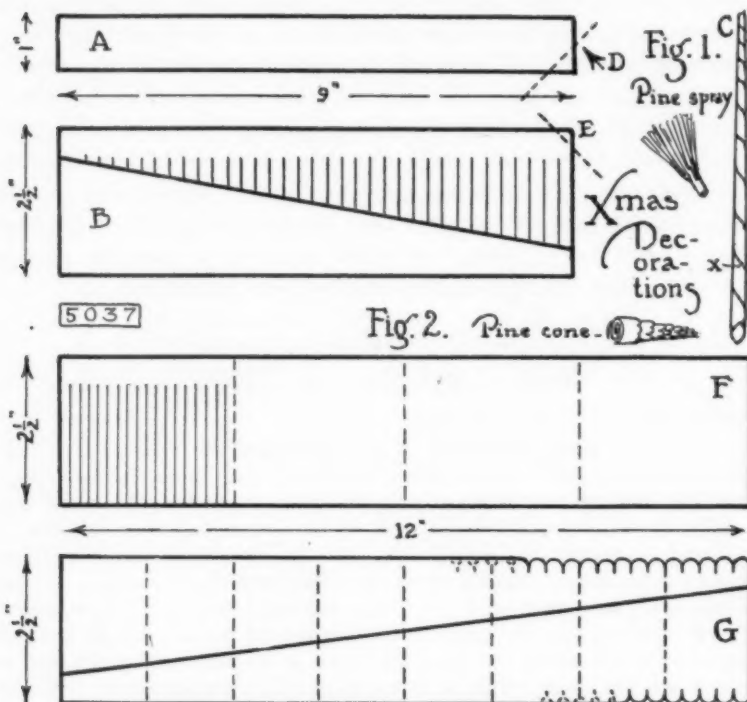
PRIMARY

FIRST YEAR. Make simple objects appropriate to Christmas.

Anything made successfully in previous years will be good this year. The children are new! If you wish to try a new thing, have Christmas decorations made from colored paper using the spruce as motive. These will give opportunity to review horizontal, vertical, oblique, cutting to a line, cutting freehand in straight and curved lines, etc. (1) Have each child bring from home a small spool. This is to be the base for a little Christmas tree. (2) Cut a strip of drawing paper, A, Fig. 1, 1" x 9" and roll it to make a "lamp-lighter" C. To do this moisten one corner of the strip and roll the corner in the direction indicated by the arrow, D. Paste the paper at the large end of the staff so that it will not unroll. This forms the trunk of the Christmas tree. (3) Cut a strip of green paper 2 1-2" x 9", and divide it obliquely, as shown at B. (This will give two strips, alike, from which to make the branches.)

Rule a light line 1-2" from one long edge and cut the other edge into a fringe, the freehand cuts being about an eighth inch apart, and decreasing in length from 1 1-2" to O. Paste the solid edge and roll the paper upon the staff, beginning with E at the point x and with the staff across the corner as indicated by the dotted line. (4) Blow the branches and stroke them with

the finger to make them stand out; place the staff in the spool; fasten a little gilt star to the top of the tree, and the Christmas tree is ready to be placed upon the mantle, or elsewhere, as a symbol of the happy time. See Plate I.



SECOND YEAR. (U) Make simple objects appropriate to Christmas.

As in the previous grade almost any objects successfully made in other years are suitable for this year. A good new subject is the pine festoon shown in Plate II. Its construction is shown in Figure 2.

(1) Cut a strip of green paper 2 1-2" x 12", F, and divide it into four equal parts, each 2 1-2" x 3". (The skilful cutter need not divide the paper until the fringe is cut). Each piece will make one spray. Draw a light line a half-inch from a three-inch edge, and to this line cut a fringe two inches deep, the cuts an eighth-inch apart. Roll the paper, making tightly, along the entire edge, and paste the end to keep it from unrolling. (2) Cut a strip of dark red paper 2 1-2" x 12", G. Fold this, creasing it sharply, once, twice, thrice, to bring eight thicknesses together (or fold once less if the paper is too thick to cut easily). Cut scallops about a quarter-inch deep, along each edge, as indicated. Unfold the paper and cut it into two equal and similar parts, by means of an oblique line. This gives material for two cones. Roll the paper up tightly, beginning with the wide end. Let the roll uncoil as much as it will; then wind it up a little, enough to bring it to the desired cone shape, and fasten the end in place with paste. (3) String the cones and sprays alternately on a thread as shown in Plate II.*

THIRD YEAR. Make simple objects appropriate to Christmas.

Abundant suggestions will be found in previous November and December numbers of *The School Arts Book*.† Here is a fresh one: (1) Trace the "Christmas Vision" (which will appear in the December Number, large size, and is shown in Fig. 3 in miniature), and cut it from colored paper, or better, from drawing paper and color it. Paste this upon a card, having deep blue for the sky above, and white for the snowy earth below, leaving that part of the sledge, A, within the dotted line, unpasted. This will serve as a pocket into which silhouettes of toys, cut from colored paper by the children, may be thrust, to form Santa's load. (2) Cut all the toy forms children can think of,

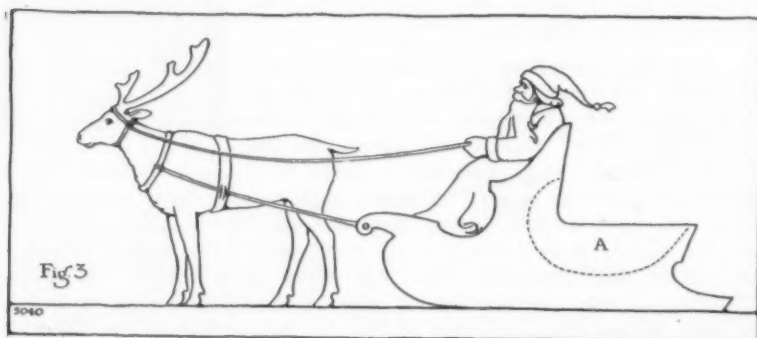


*In making this I used Milton Bradley papers, a yellow-green and very dark red, colored on one side only. The white appearing in the festoon suggests a powdering of snow, and is an element of beauty.

†These have been gathered together and published in a Christmas Packet, by the Davis Press.



either from paper of appropriate color, or from white paper, colored appropriately, the right size to fill the sledge pocket and make a good load. Just how much of this the children can do, will depend upon the children and upon how they have been taught. Well trained children would be able to place the cut-out reindeer upon the desk, and to draw, with the aid of a ruler, a

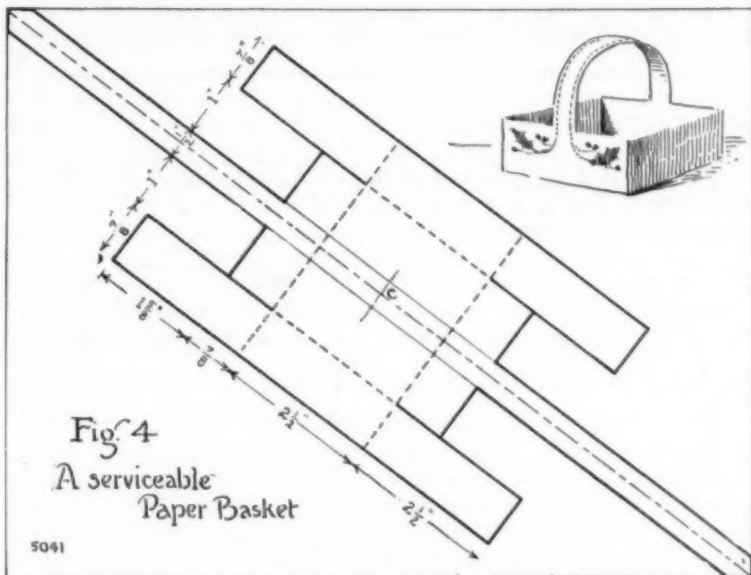


sledge of their own, an original pattern, the right size for the reindeer to pull. The most rapid workers might make two or even three reindeer and harness them tandem. In cutting the presents let each cut the paper folded to make two or four at a time, and swap the duplicate for others.

GRAMMAR

FOURTH YEAR. Make a gift basket of paper and decorate it for Christmas.

The mechanical drawing begun in this grade last month should continue in this, and require of the pupils a greater accuracy. The subject should



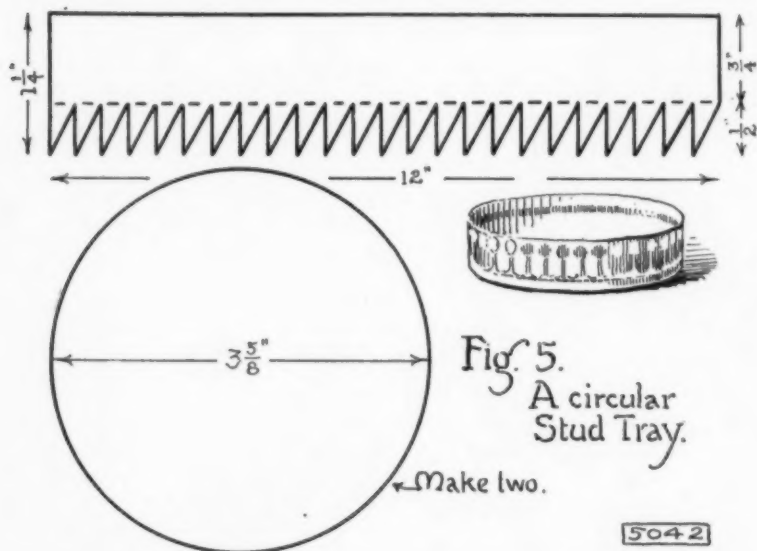
require a little more visualizing. The basket made of paper seems to meet the requirements. A good stout one may be made of drawing paper, as follows: (1) Rule a diagonal on a 9" x 12" sheet. Find the center of it. Work out the flat of the basket from this center, c, as given in Fig. 4.* (2) Cut on the heavy lines; fold on the dotted lines; paste the entire double handle and the

*If sheets larger than 9" x 12" are at hand, the flat need not be worked out on a diagonal; but from a 9" x 12" sheet a basket of sufficient size to be useful can be gotten in no other way, if the flat is to be in one piece.

two opposite double sides firmly together. (3) Design a Christmasy decoration, using holly, mistletoe, an evergreen, or some other symbol, well adapted to the surfaces of the basket. Draw the decoration on the basket using brilliant hues of color.

FIFTH YEAR. (U) Make a stud tray of paper and decorate it for Christmas.

The work of this grade last month involved the use of the ruler in measuring and ruling to eighths of inches. This month the compasses are required



for the first time. Give preparatory practice in the handling of the compasses (1) in drawing circles so well that the starting or stopping points are lost; (2) in drawing circles of certain sizes. Then try such an object as the stud tray. Proceed as follows: (1) Cut a strip of drawing paper, or better, oak tag, just 12" long and 1 1-4" wide. Rule a light line, lengthwise 1-2" from an edge. Set off on this line and on the nearer edge dots exactly 1-4" apart. Fold the paper carefully and sharply on this line, the line being on the outside.

(If oak tag is used score the line before folding.) With scissors cut freehand from dot to dot, as shown in Fig. 5. Bend the strip into a circle, with the points on the inside, and lap the ends exactly 1-2". Paste securely. This will form the sides of the tray. (2) Draw with the compasses two circles exactly 3 5-8" in diameter. Try until the circles are right. Cut out these circles most carefully. If the work is well done one of these circles will fit tight when pressed down within the fringed band forming the sides, and serve as the inside bottom of the tray. The other circle will form the outside bottom. (3) Cover one side of each circle evenly with good paste. Place the fringed band on one, and turn the other over and press it down firmly inside. Be sure all the circular edges agree, all around. (4) Make an appropriate design for the outside of the sides, and another for the inside. The outside design should be the more striking. The inside design should not vie with it, but rather set it off by contrast,—"Each the other adorning." The inside design may be merely a band of color, or a purely geometric pattern.

The outer one may be derived from any appropriate element. That shown in Fig. 5 is a design of geometric character suggested by a collar button! When the designs are well thought out both in form and in color (use complementary colors, one outside and the other inside), draw them upon the tray. The bottom may well be left undecorated, except with a flat wash of color, for studs and pins and other little things will soon decorate it, if put to use.

SIXTH YEAR. Make a candy box of paper or card, and decorate it for Christmas.

Let the box be "fancy,"—hexagonal in shape. This will involve the use of compasses, require accurate measurement, and present surfaces of pleasing shape for decorating with Christmas symbols. (1) Teach the drawing of the hexagon by means of compasses and ruler. (2) Lay out the box as shown in Fig. 6. (3) Cut on the heavy lines, fold on the dotted lines. (4) Paste carefully the rectangular laps, bring them together and let the paste dry. Then paste the triangular laps on the inside, paste thinly one side of the hexagonal bottom and press it downward inside upon the triangles. (5) When the box is dry, make a cover to fit it. The flat is precisely similar to that for the box, only the hexagon is to be pasted onto the triangular laps to form the outside of the cover. (6) Make an appropriate decoration for the top of the cover, using any Christmas symbol, geometric or other. (7) Color the entire outside of the box in tones of one color related according to a scale of values.

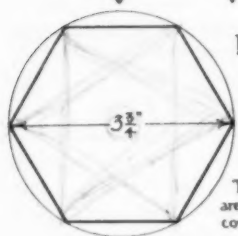
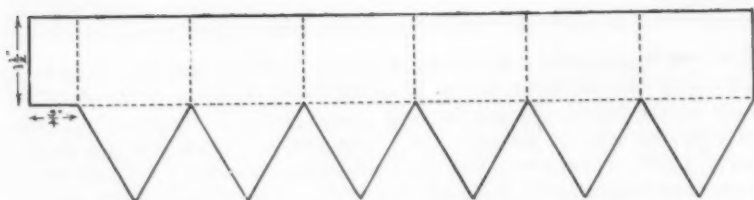
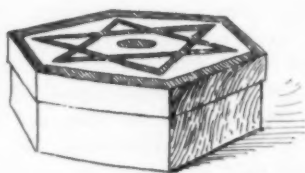


Fig. 6.
Candy Box
Based on
the hexagon.

The dimensions given
are for the box. Make the
cover fit the box.



5043

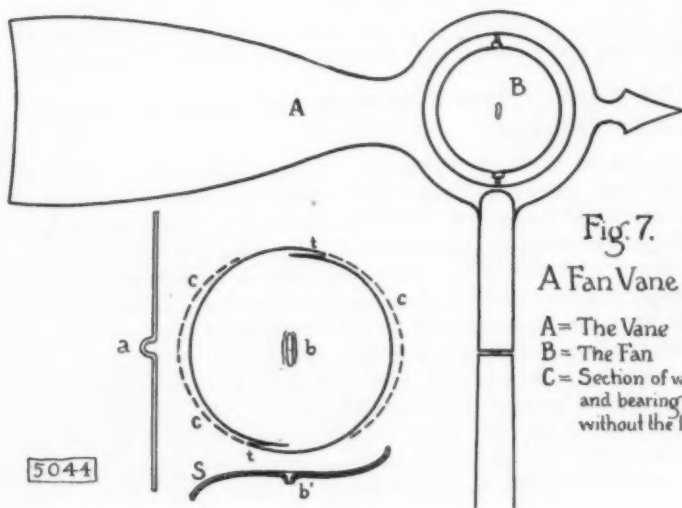


Fig. 7.
A Fan Vane

A = The Vane
B = The Fan
C = Section of vane
and bearing
without the fan.

5044

SEVENTH YEAR. Make some toy or useful object, involving three dimensions, full size.

The object should be one of interest to the pupils. Perhaps the boys would like to make one thing and the girls another. The subjects selected for this outline are a windmill vane, and a Christmas card that will stand.

THE FAN VANE. Fig. 7. This requires a shingle 4 1-2" wide, a piece of wire 4 1-2" long, a circular piece of tin (from an old tin can, perhaps), a piece of wood 7-8" square and 5" long. At home a pole will be required, if the vane is to be used,—a pole at least 1" in diameter at the top with a rod of some sort slightly less than 1-4" in diameter. (1) Draw on the shingle the lines of the vane. The tail and head offer opportunities for original work. Cut out the form with a coping saw or jackknife. (2) Bend the wire as shown at a. Cut out the elliptical pieces of tin as indicated by the dotted line ccc (dull common scissors will do it). Punch the hole, b, with a screw driver, large enough to receive a. Cut the little tails, t, t, and bend the tin so that in top view it will form a reversed curve, as shown at 3. Place the wire (a) in position and with a nail set force the edges of the tin, bb', back into their original position, to clamp the tin to the wire within the loop a. Wind the tails, tt, around the wire, one one way and one the other. (3) Make C, according to the drawing.

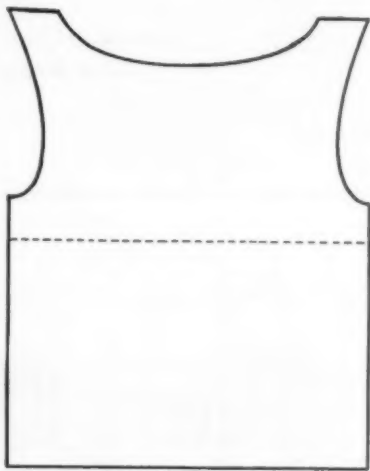
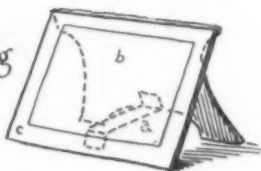


Fig. 8.
A Standing
Card.
6" x 3 1/4"

9045



(4) Bore holes f and e, and slip the fan into place by putting the upper end of the spindle up through f, and then dropping the other end into the socket e. Insert A in C and fasten it in position with two brads. Paint the vane any color of low intensity, and the fan the same color in high intensity.

JOYFUL
Christmas greeting!
from
Richard Brown

Merry Christmas
To Josephine
From Henry

5046

Plate III. Two designs for simple Christmas cards. The printing with the ornament gives beauty. The autograph adds the personal touch which gives real value to the gift.

A STANDING CARD. (1) Cut out the flat as shown in Fig. 8. The brace offers opportunity for original structural design. (2) Score the dotted line and fold. (3) Draw the motto and ornament upon the face of the card. Use three intensities of the same color, one for the face of the card, b; one for the border, c; and one for the surfaces behind. Use two other intensities for the salutation. The fullest intensity should be used in smallest quantity. (4) Add the little strip of paper (a) to keep the brace from spreading too far.

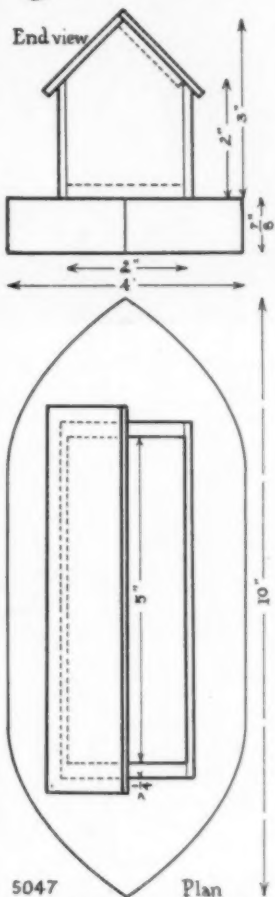
Plate III gives good mottoes for such a card as this.

EIGHTH YEAR. (U) Make some toy or useful object involving plan and elevation, full size.

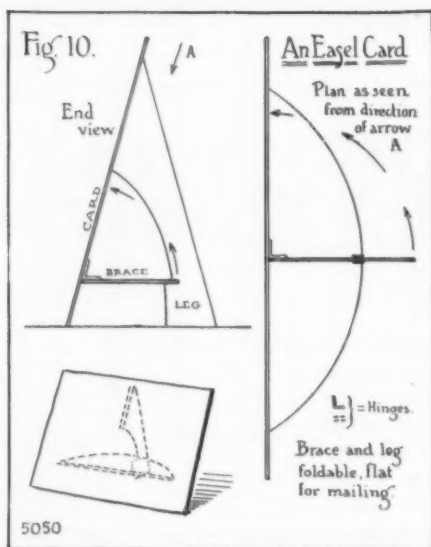
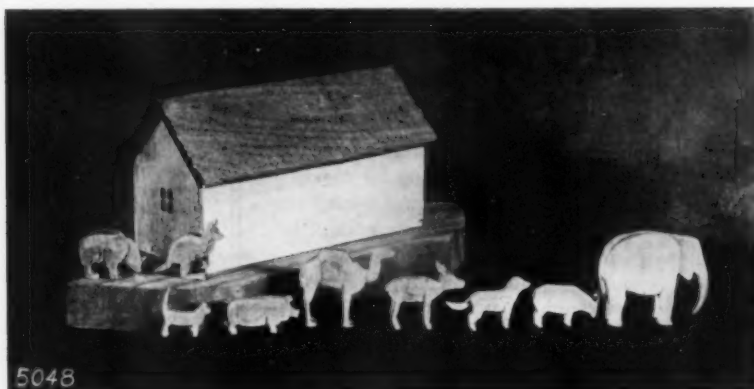
The object should be selected by the pupils themselves, in consultation with the teacher. The teacher might suggest one for boys and another for girls, such, for example, as a Noah's Ark, and an Easel Card.

NOAH'S ARK. Fig. 9. This requires thin wood, 1-8" and 1-4" thick, and one piece of 3-4" or 7-8" stock, two small screws and some brads. (1) Make the house complete as shown in the illustration. Begin with the bottom, 2" x 5", and build around that. Make one side of the roof removable, as shown. A piece the size of the opening tacked to the roof board will hold it in place. (2) Make the boat, as shown. (3) Put the house in place and fasten it by means of two screws through the bottom. (3) Paint the ark in some Analogous Scheme of color, using black for the window panes, and for the narrow stripe along the gunwale. (4) Cut the animals

Fig. 9. Noah's Ark



5047 Plan
One-half of roof removed to show the interior.



from card, or better from thin wood. Those shown in Plate IV were cut from thin wood with a coping saw. The dotted lines in Plate V, show where the central or the side pieces are to be cut when the animal is made from three thin pieces (sawed out at once) glued together. Have the grain run vertically in the legs,—as a rule in the head and tail also. The animals may be carved slightly with the knife and painted characteristic colors.

AN EASEL CARD. (1) Make such a working drawing as that shown in Fig. 10. (2) Get out the three pieces, card, back leg, brace. Get out the two hinges. (3) Design and draw the face of the card.

Plate VI furnishes suggestions. Use an Analogous Scheme of color.

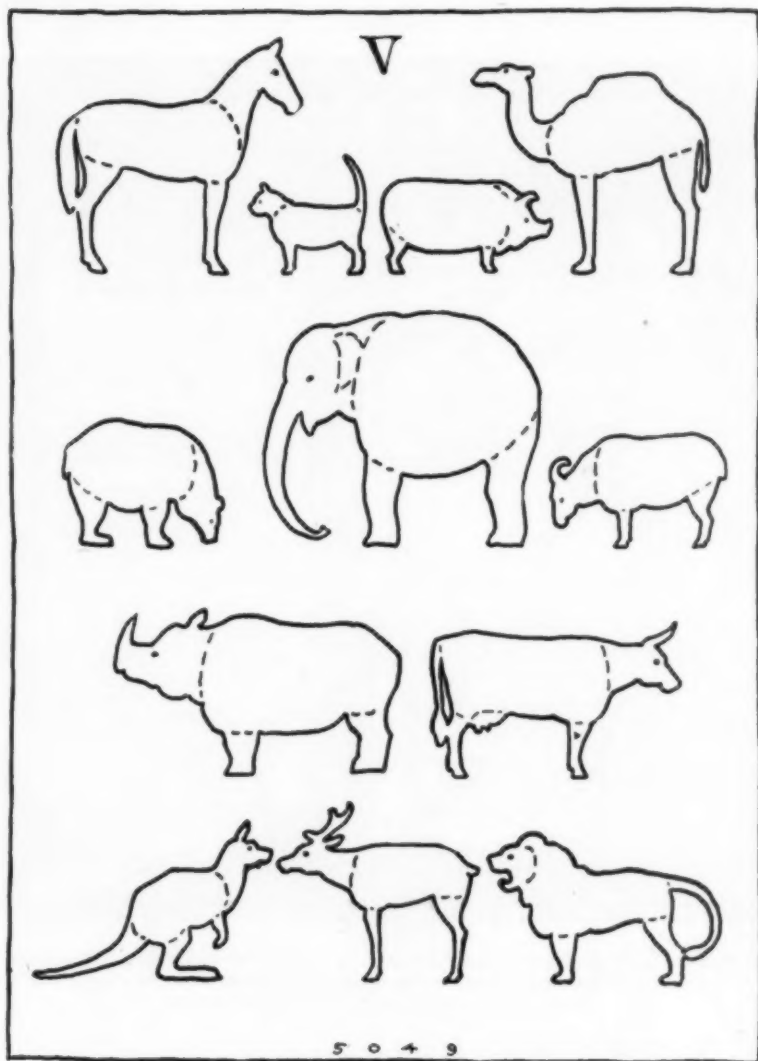


Plate V. A few Noah's Ark animals. Designed to be easily cut from thin wood with a coping saw. Dotted lines indicate modifications to be made in one or two parts when the animals are made up from three thin pieces glued together.

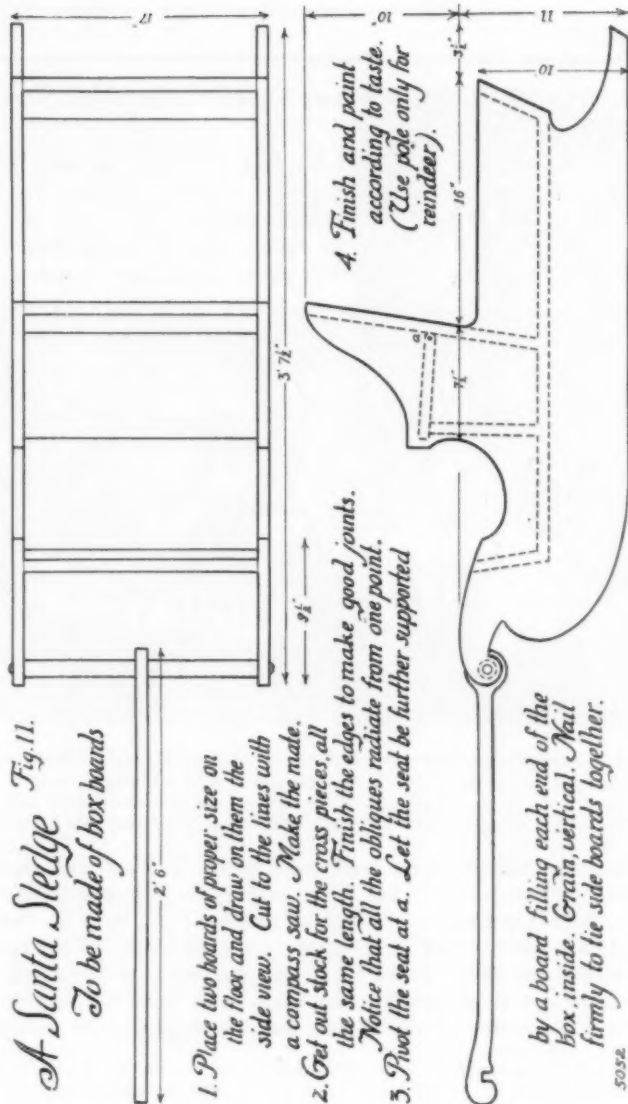


Plate VI. Examples of Christmas Cards, such as friends send one another. All of these are reproduced from original drawings, and show excellent hand lettering and good drawing, such as pupils should aim to achieve.

A Santa Sledge *Fig. 11.* *To be made of box boards*



1. Place two boards of proper size on the floor and draw on them the side view. Cut to the lines with a compass saw. Make the male, 2. Get out stock for the cross pieces, all the same length. Finish the edges to make good joints. Notice that all the obliques radiate from one point.
3. Pivot the seat at a. Let the seat be further supported



by a board filling each end of the box, inside. Grain, vertical. Nail firmly to tie side boards together.

NINTH YEAR. Make some toy or useful object, involving drawing to scale.

If the work outlined last month has been well done the pupils will have no difficulty in drawing a Santa Claus Sledge, to scale,—a sledge large enough for a child to ride about in. Proceed as follows:

A SANTA SLEDGE. (1) Lay out upon a sheet of drawing paper 9" x 12" a rectangle 3' 7 1-2" long by 1' 9" high; Scale 3"= 1' (Quarter size). Within

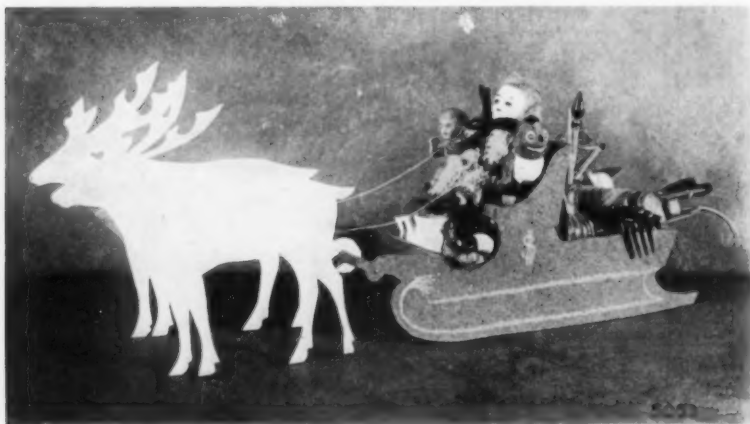
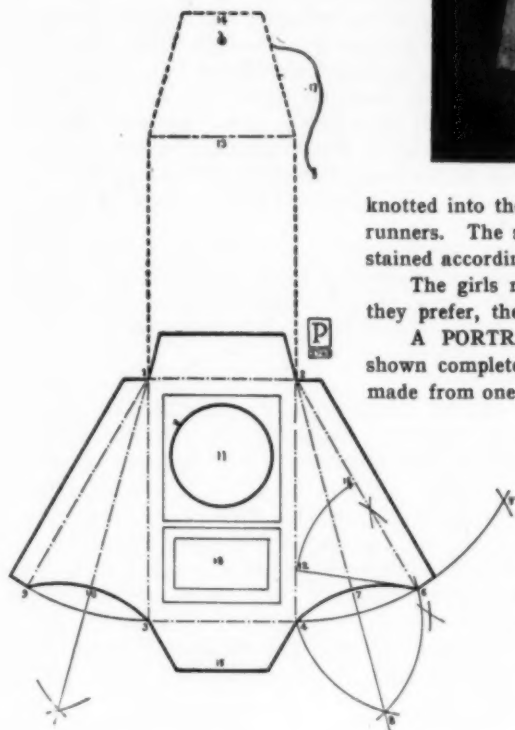


Plate VII. Santa's Sledge. The sledge is made from thin wood, or from pasteboard (sides) and thin wood. The deer are made from two pieces of drawing paper securely pasted together (except in the horns) and tacked to a strip of thin wood, which with the paper collars, forms the yoke. The pole of the sledge is notched onto this yoke.

this sketch the outline of the sledge, side view. A few measurements only are given, and purposely.* Let it be an exercise in freehand constructive design. Make the lines as beautiful as possible. (2) Draw in the dotted lines which locate the floor of the sledge, the dash board, the tail board, the box seat, and the back. Notice how these are set, to radiate from a point below, and give a greater unity to the design. (3) Draw the top view. This sledge may be constructed full size from such lumber as a pile of packing boxes

*The drawing as reproduced is 1" to the foot. The true size of any part is therefore easily determinable by any 1"=1' scale. Confusing invisible edges are omitted.

will yield. It may be made toy size from quarter-inch stock. Or, as a last resort, from cardboard (for the sides) and thin wood (for the cross pieces). The model from which the photograph, Plate VII, was taken, was made from pasteboard and wood. Unless the toy reindeer are to be made, the "pole" may be omitted, and a stout cord tied to the cross bar, or the bar may be omitted, and the cord may be



knotted into the holes at the end of the runners. The sledge may be painted or stained according to taste.

The girls may draw and make, if they prefer, the following:

A PORTRAIT CALENDAR. That shown complete in the halftone is easily made from one piece of paper, one piece of card, the calendar pad and the picture. The calendar pad and the picture—a portrait of a dear friend of the person to whom the calendar is to belong—will determine the fundamental dimensions, namely, those of the face of the calendar, 1, 2, 3, 4.

The paper flat is shown at P. With a radius 2-4 draw the arc 4-5; bisect it for 6; bisect 4-6 by means of arcs equal to 4-6, and from 8 describe the arc passing through 7. Repeat these points on the opposite side to find 9 and 10. Find 11 and draw the circle within which the portrait is to appear. Add the laps all around, the width of 15 being equal to the distance 4-12. The widths of the others may be from a half-inch to an inch. Cut out on the heavy lines; fold on the dot-and-dash lines. Light lines are working lines.

Get out a piece of card having the shape 3-1-14-2-4: the lengths from the line 1-2 to 13 and from 13 to 14 corresponding with the lengths 2-6 and 6-12. Score this card at 1-2, and at 13, and fold it backward so that in edge view it assumes the shape 4-2-6-12. Twelve indicates the lowest point to which the brace 13-14 can be drawn without becoming visible below the edge 7.

Upon this card so folded, paste the portrait in the right position, and then cover the card with the paper flat, pasting down the laps, and creasing the triangles so that when 12 is folded in to 16, the whole stand may be flattened to fit an envelope. When the string 17 is pulled, 14 will pass from 16 to 12 again and stiffen the stand so that it will stand firmly on its feet again. Paste the calendar pad at 18 and add such ornamental borders as seem best to complete an object, beautiful in proportion and harmonious in color.

H. T. B.

HELPFUL REFERENCE MATERIAL

FOR DECEMBER WORK

Christmas Stories

Bible, Luke ii; Matthew ii; December numbers of the Book; Bailey, 1902; Mackenzie, 1903; Hayes, 1904; Moore, 1905; Campbell, 1906.

Christmas Symbols

Christmas Packet, The Davis Press, Publishers; Book, December, 1901; December 1905; December 1906.

Christmas Gifts by the Children

Bailey, Book, December 1901.

Christmas Cards

Book, December 1902; December 1904.

Calendars

Book, January numbers, 1902, 1903, 1904. Parallel Course Drawing Books, Hammock, I, page 36; II, page 34.

Lettering

Perry, Book, January 1904; Haney, Book, January 1904; Daniels, Book, May 1905. See also Outlines in October number, 1905; and Supplement, Christmas number, 1906. The Teaching of Lettering, Brown, Council Year-Book, 1906. Letters and Lettering, Brown.

Things to Make

Described and illustrated in the Book. Articles by Brown, Newell, Jenks, in December 1905; Messenger, November 1905; Sanford, April 1906; Soper, May 1906. See also Outlines in November and December numbers of the Book.

Primary Hand Work, Seegmiller; Elementary Sloyd and Whittling, Larsson; Problems in Woodworking, Murray; Industrial Work for Public Schools, Holton and Rollins; Educative Handwork Manuals, Chamberlain. Council Year-Book, 1907: Toy Making as a Form of Constructive Work, Garritt; Centers of Interest in Handwork, Boone; Constructive Work in Town Schools without Special Equipment, Soper. Parallel Course Drawing Books, Hammock: II, page 30; III, page 22.

THE WORKSHOP

III

STOOL. ABOUT RIGHT FOR NINTH GRADE PUPILS STRUCTURAL DESIGN

THE essentials of the stool are (1) a simple woven seat that can be easily removed, (2) four legs that support, (3) four rails on which the seat is woven, and (4) two stretchers braced by a (5) cross-piece.

The seat of the stool, unlike a chair seat, has no front or back. All sides can be used alike. Hence the length of all sides of the seat are alike. The size of the seat, determined by its use, is also influenced by the width of rug binding used in weaving the seat. The width of the binding is one and one-fourth inches. When stretched it narrows to one and three-sixteenths. The sides of the seat between the legs occupied by nine strands of binding is therefore a sixteenth less than ten and three-fourths inches.

The length of the legs is determined by experimenting with the height of a seat used both as a stool and foot rest. The legs project three-fourths of an inch above the seat to prevent the strands of binding from slipping sideways and to avoid splitting the ends of the legs if they were cut off too near the heavy screws that hold the seat rails. The edges of the upper end of the legs are beveled and rounded slightly to avoid discomfort in the use of the stool. The width and thickness of the square legs is sufficient to prevent the screws that enter the legs at right angles from colliding inside the leg.

The nearer and farther seat rails, Plate V, are as long as the side of the two legs added to the space occupied by the nine strands of binding. The remaining two rails are enough longer to cover the ends of the nearer and farther rails. The rails are wide enough to support the strain on the seat and to accommodate, without crowding at each end of the rail, the two heavy

screws. The required strength of joints and a required edge of rail that will not cut the seat binding nor be uncomfortable to sit on suggests the thickness of the seat rails. The upper and lower corners of the rails are slightly rounded the length of the space between the legs to prevent their wearing through the binding.

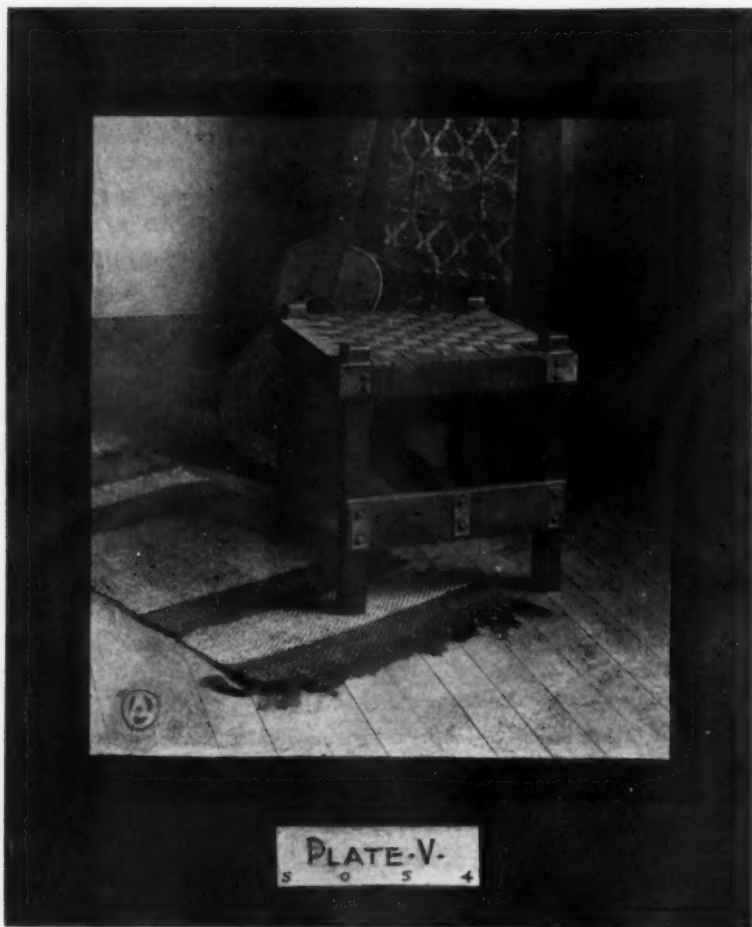
The two stretchers are the same length as the nearer and farther seat rails that are arranged above them. The width of the stretchers is required to insure rigidity of the legs. Their thickness repeats the thickness of the rails above. The distance from the stretchers to the floor and to the seat rails is a matter of refined proportions chosen after many experimental sketches.

The stool, again unlike a chair, will not be tipped back and used on two legs. Therefore it needs only one brace between the stretchers. The brace is the same in length as the space between the stretchers. Its width and thickness are such as to insure substantial butt joints.

Round headed screws are used that the thickness, consequently the strength of the tongue portions of the joints may be retained. Common screws that require countersinking, diminishing the amount of wood between their heads and the legs, would weaken the joints. Strips of brass underneath the heads of the screws are emphatically not used for ornamental purposes only. Their chief purpose is to serve as washers to prevent the heads of the screws from wearing into the soft wood. The strips of brass on the seat rails are bent around the corners to protect and strengthen the joints otherwise exposed.

CONSTRUCTION

(1) Rough stock for the legs is furnished 1 1-2" square and 1-2" longer than the dimensions specified on Plate VI, Figs. 1 and 2. Stock for the rails, stretchers and braces is roughed out when needed 7-8" thick, 1-4" wider and 1-4" longer than finished dimensions. Stock for the metal trimmings is 22



A Packable Stool, ready for use. This stool may be taken apart easily and packed in a dress suit case.

PLATE-VI.

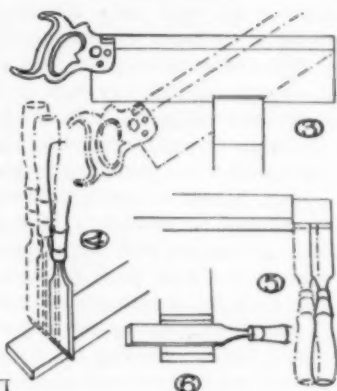
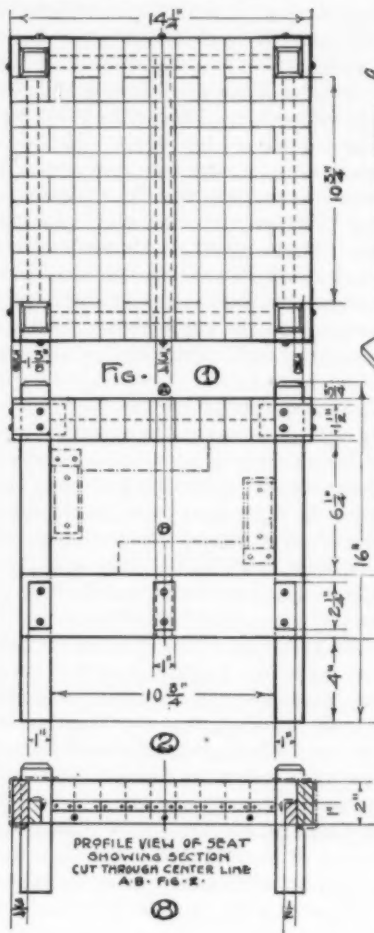
STOOL.

GRADE-IX.

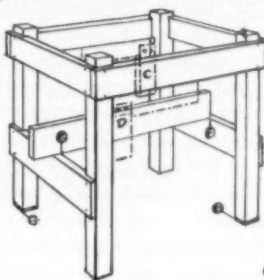
WILLIS B. ANTHONY.

NORMAL AND CITY SCHOOLS.

NORTH ADAMS - MASS.



THIS MODEL, ORIGINALLY PLANNED FOR AND MADE BY NORMAL SCHOOL JUNIORS, MAY BE TAKEN APART WITH A TACK PULLER AND SCREW DRIVER AND CARRIED IN A DRESS SUIT CASE. THEREFORE THE HALF LAP AND BUTT JOINTS ARE PUT TOGETHER WITH SCREWS. THE STRAIN ON THE STOOL IN USE EXACTS CAREFUL WORK ON THE SURFACES, EDGES AND ENDS THAT THE MAKING OF STAPLE JOINTS IS SO DEPENDENT UPON.



5053

gauge. It is carefully roughed out 1-8" longer and 1-8" wider than specified dimensions. Thirteen yards of binding cut into eighteen 26" strips is ample allowance for each seat. All wool binding is preferred to cotton binding because of its better wearing qualities and more permanent color.

Select from the rough stock of each leg the best grain effect for the outside corner edge. Finish two legs to specified dimensions making the selected outside corner edge, the working edge of each leg. Gauge the boundary lines of the bevels around the top of the legs 1-8" in, and 1-8" down. File the bevel's oblique surface flat, rounding its edges only slightly, with sandpaper.

(2a) Finish to specified dimensions the width and the thickness of one seat rail and one stretcher. The working edge of each should be rendered straight and square with special care. Mark lightly on the working edge of the seat rail a knife point dividing its rough length into halves. Equal distances from this center point locate the shoulders of the two half-lap joints with knife points on the working edge. Set the knife point in one of these shoulder marks. Holding the try square handle firmly against the working edge slide and hold its blade against the knife point. Guided by the try square blade mark a knife line across working surface of the rail. All knife lines should be clean cut and only deep enough to easily receive later the chisel edge. If necessary, steady the rail horizontal with edge up in the vise while marking on the working and opposite edges. Place the knife point in the end of the shoulder line just drawn. Slide the try square handle along the working surface of the rail until the blade of the try square fits against the knife point. Draw as far as the shoulder extends across the working edge. Draw in the same way the shoulder line on the opposite edge of the rail. Mark the corresponding shoulder lines at the other end of the rail.

(b) Set the distance between the point and hilt of a gauge the same as the thickness of the tongue of the half lap joint. Pressing the hilt of the gauge firmly against the opposite surface, mark along the working and opposite edges and across the end of the rail, the three edges of the inner surface of the tongue that will rest against the leg. All gauge lines should be fine and only deep enough to receive the chisel edge. Mark in the same way the three edges of the tongue at the opposite end of the rail.

(c) The back saw is used in roughing out the joints. Place the rail horizontally in a bench block or vise with its working surface up. Saw through the working surface and along the shoulder lines almost to the gauged edges of the tongue, keeping the saw 1-8" away from the shoulder lines. Place rail vertically in vise. Start the saw horizontally, Fig. 3, 1-16" away from

the tongue line that crosses the end of the rail and saw down 1-8". Changing saw gradually to oblique position (dot and dash lines, Fig. 3), saw 1" along the tongue mark on the working edge. By changing, in doing this, the saw gradually from the horizontal to the oblique and then back to the horizontal again the tongue lines across the end and down the working edge if carefully watched help together in directing the saw. Saw in this way obliquely along the tongue line on the opposite edge of the rail. The hefts down the working and opposite edge now serve like the frame of a mitre box to guide the saw held horizontally. Saw horizontally as far down as the hefts extend. Repeat oblique and horizontal sawing down the tongue lines until the sawing done along the shoulder lines is reached and the block of waste drops out.

(d) Place rail on bench or horizontally in vise, working surface up. Fit a little over half of chisel edge in shoulder knife line drawn across working surface. Drive the chisel held vertically with bevel against the waste, down through the shoulder line drawn on the working edge until the tongue line is reached. Push away the waste by moving the chisel away from the shoulder edge. Avoid prying away the waste with the chisel against the shoulder. This mars the shoulder edge and moving the chisel's point against the waste is apt to badly nick its brittle cutting edge. Following these directions cut down the shoulder line on the opposite edge (see full line drawing of chisel Fig. 4), after turning the rail so that this shoulder line can be carefully watched. Fit half of chisel in line crossing working surface and the other half against edge already cut. (Dot and dash line drawing of chisel, Fig. 4.) Thus the knife line of the shoulder to be cut and the edge already cut helps to guide the chisel. Holding the chisel vertically, strike two light blows that will cut down perhaps 1-8". Finish driving with chisel leaning so that there is a slight space between shoulder edge and chisel blade. This prevents a tendency of cutting the shoulder at the tongue projecting out beyond the shoulder edge. Such a projection would hold the shoulder edge from fitting tight against the leg. Using same methods in placing chisel (Fig. 4 dotted line drawing), trim the remainder of the shoulder.

(e) Place the rail horizontally in vise, working surface up. Fit entire chisel in tongue gauge line (full line drawing of chisel, Fig. 5) and drive 1-8" in. In this cut fit half of chisel, the other half in gauge line to be cut (dot and dash line drawing, Fig. 5) and so continue cutting the tongue line around the end and opposite edge of the rail.

Trim away the waste until the surface of the tongue is even with the chisel cuts where the gauge lines were. Use the chisel as a straight edge guided by these cuts. (Fig. 6.)

Hold joint in place against the surface of the leg and trim any waste that may prevent the shoulder and tongue edges from fitting tight against the leg. Fit the leg in place on joint and mark with a knife the space on the tongue covered by the leg. Saw off the waste beyond this knife mark that this new end of the tongue may fit evenly with the edge of the leg. A mitre box is desirable for such accurate sawing. A mitre box is also advisable in sawing the shoulders of the joints after one has made enough with the chisel to be able to trim, as is often necessary, any shoulder that has not been sawed exactly on the line with the mitre box.

Following these directions make the joint at the other end of the rail and at both ends of the stretcher. Smooth, plane and sandpaper two legs, the rail and the stretcher.

(3) Arrange the two legs horizontally with their two lower ends exactly even. If necessary use clamps or vise to prevent their slipping. Measure from the lower ends and mark on the working edges of the legs the positions of the upper and the lower edges of the rail and stretcher. Arrange the stretcher and the rail side by side to see if their shoulders are exactly the same distance apart. If so, arrange the stretcher and rail in position on the legs. Nail the joints in place driving finishing nails outside the space to be covered by the brass strips. These nails are driven in only far enough to hold the rail and stretcher at the right angle with the legs until the big screws are later put in place. Then the nails are pulled out.* Test with the try square (as suggested by dot and dash lines, Fig. 2) at every angle made by the stretcher and rail with the legs. Accepting, while nailing, any variation from the right angle at these points is apt to produce a rocker instead of a stool standing on four legs. Round the sharp edges of the rail between the legs with file.

(4) Render and assemble in a like manner the other two legs, rail and stretcher. Render the remaining two rails according to same directions except that the length of each tongue should be long enough to cover the side of the leg and also the end of the tongue that is overlapped at each corner. Two additional hands are needed in nailing these last rails in place.

(5) The brace can be finished except one end to specified dimensions. Squaring the last two rails and legs with try square (dot and dash line drawings, C, D, Fig. 7), carefully fit the finished end of the brace against the working

*The stools were planned to be taken apart as the Normal School Juniors wished to conveniently carry them home at the Easter vacation. Local students not having occasion to take the stools apart drove all nails permanently within the space to be occupied by the brass.

edge of one stretcher (Fig. 7, F) and mark on the brace where the working edge of the other stretcher touches it. Fig. 7 E shows the ends of the brace to be completed. Smooth, plane and sandpaper the brace. Nail it in place temporarily.

(6) Hold stool in vise and plane, without chipping the edges, any over projecting ends of tongues.

(7a) Finish with a file the brass plates for the stretchers to specified dimensions. Locate the screw holes on the plates. Drill the holes after starting a dent with a nail to prevent the drill at the start from slipping. Hold the stool in the vise to best advantage. Place the plates in place on the stretcher and trace through the holes in the plates to locate the position of the screws on the wood. Remove plates and drill through the tongue to prevent the heavy screw splitting it. Replace plates and turn the round headed 1 1/4 brass screws to place, leaving all screw grooves parallel to the legs. Pull the nails that held the stretchers temporarily in place.

(b) Finish with file the brass strips for the nails. Mark with try square and bend the corner angles of the strips. Locate and drill the screw holes in the brass. Tack the corner strips in place, driving the tacks through punched holes where they will be hidden by the seat binding and where they will hold the ends of the brass tight against the rails and flat under the binding. Placing the drill in the holes already in the brass, drill through the tongue. Turn the screws to place and withdraw the temporary nails.

(8) Using heavy screws sometimes twists the stool slightly and in spite of good workmanship the stool rocks on two legs. Correcting the twist by force generally only tends to weaken the joints. It is better to saw off the lower ends of the legs that the stool rocks on. Balance the stool on a level surface such as a bench top, so that the shorter legs will be the same distance from the surface. Measure and mark on the longer legs the length of the distance between the shorter legs and the bench top. (Fig. 7, G. H.) Saw this distance off the longer legs thus letting all four legs down even with the surface.

(9) Sandpaper the entire stool with coarse sandpaper. Use stained putty in the temporary nail holes and wherever needed. When dry rub to finish with fine sandpaper. Stain with a dull color darker than the seat binding. After twenty-four hours rub with wax and shine with a fine waste. Clean the brass with turpentine and metal polish.

(10a) Stain the four inner rails after finishing them to specified dimensions and drilling in each of them three screw holes. Double tack securely

one end of nine strands of binding to the upper half of the inside surface of the inner rail. Pass the strands over the top of the inner rail and down between the inner and the outer rails. Screw the inner rail tightly in place. Stretch the braid over the top of the seat rail and across the seat. Tack when necessary to hold the binding temporarily. Pass the binding around the bottom and up the inside, tacking it temporarily at the top of the inside of the opposite seat rail. Place and screw the inner rail over the strands so binding them tightly against the inner surface of the seat rail. Removing the temporary tacking bring the binding over the inner rail and double tack. Trim the ends of the binding. Fig. 8 shows the position of the tacks and the screws in the inner rail. The dot and dash arrows show the bending of the binding around and between the inner and outer rails.

(b) Place the nine cross strands in the same way, weaving them tightly over and under the first nine strands.

WILLIS B. ANTHONY

Adams, Massachusetts



THE SEWING ROOM

A TRAVELER'S OUTFIT

III

RUTH furnished the case for Aunt Eleanor's pins. In this were hairpins, safety pins, belt pins—pins of all descriptions, of different colors and assorted sizes.

The case was made of flowered ribbon in pink and white, with a lining of white French twilled flannel and bands of half-inch pink ribbon.

Here are the diagrams, the directions, and the completed case.

Ribbon is 16" long. Fold a on b. Sew ca, cb together in 1-4" seam. Press open the seam and arrange to form triangle dce. Turn 1-2" hem at fg.

Baste 1-4" fold on each side of lining, d' to h'; e' to i'. Cut along lines d'c' and c'e' forming triangle like dce. Overcast h' i'. Adjust lining to outside. Slip triangle d' c' e' between folds of silk dce. Hem dc onto flannel lining.

Fold f on j; g on k to form a pocket.

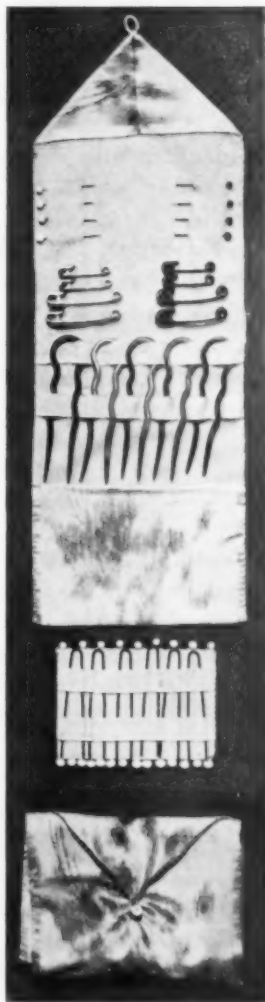
Sew over and over lining to outside from d to h; e to i.

Adjust ribbon bands at m and n. Stitch vertically, as indicated by dotted lines, forming spaces for hairpins.

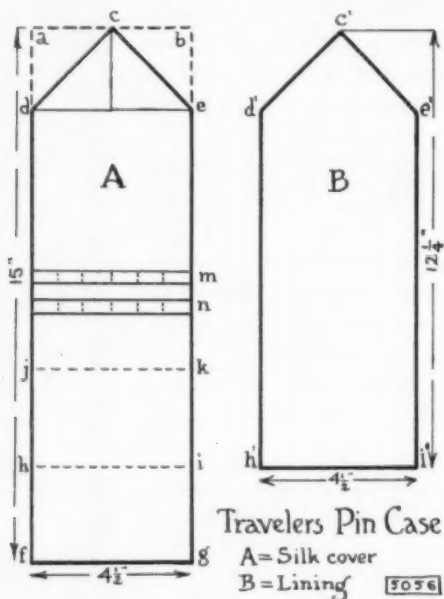
The other pins attach to the flannel lining.

Finish with a buttonhole stitched loop at the apex of the triangle and button 6 1-2" from the apex. By the loop the case can be hung upon the wall.

The pocket contains a card with more pins. It is made of two pieces of card board or calling cards 2 1-4" x 3 1-4". Cover one side of each



with silk 3 1-4" x 4 1-4". Fold the edges over the cardboard. Draw the opposite sides together with long stitches. Adjust the ribbon bands. Stitch



across vertically to form spaces for hair pins. Sew the two pieces of cardboard together over and over. This forms a place to fill with pins.

SISTER MAY

Box 23, Granby, Mass

EDITORIAL

DID YOU ever see Dr. Rimmer's Fall of Day, that majestic angel slowly sinking into the sea? If you have seen it you have been silent before it, hushed by its vast beauty. I wish every reader of The School Arts Book could see the Fall of the Year in New England, the fall of this year. The splendid hills burn through the pearly haze of an Indian summer of unusual length. Day after day hardly a breath flutters a leaf or ripples a pool. The air seems full of celestial hosts, motionless, silent, thrilled as they watch the flaming exit of a kingly year. At every turn of the commonest road, through every gap in the forest, beyond every stone fence, and around the corner of every shed, divine masterpieces of color crowd the airy walls. One's eyes, if they see at all, cannot but be "feeding on magnificence" these charmed days. But there is beauty enough and to spare, everywhere, in our happy country, these in autumn. I commend to every teacher the prayer of Elisha at Dothan: "Lord, I pray thee, open the young man's eyes, that he may see."

¶ Carlyle's Past and Present is just as good reading in America, in the year of grace 1908, as it was in England a generation ago. Here is a sample:

"Admirable was that of the old monks, '*Laborare est orare*, Work is worship.' Older than all preached gospels is this unpreached, inarticulate but ineradicable, forever-enduring gospel: Work, and therein have well being. . . . Wheresoever thou findest Disorder, there in thy eternal enemy; attack him swiftly, subdue him, make Order of him, the subject not of chaos but of Intelligence, Divinity, and Thee! . . . Above all where thou findest Ignorance, Stupidity, Brute-mindedness, . . . attack it, I say; smite it wisely, unweariedly, and rest not while thou livest and it lives; but smite, smite, in the name of God! . . . The deep Death-Kingdoms, the Stars in their never-resting courses, all Space and all Time proclaim it to thee in

continual silent admonition. Thou too, if ever man should, shalt work while it is called To-day. . . . All true work is sacred; in all true work, were it but true hand-labor, there is something of divineness. Labor, wide as the earth, has its summit in heaven. Sweat of the brow, and up from that to sweat of the brain, sweat of the heart,—which includes all Kepler calculations, Newton meditations, all sciences, all spoken epics, all acted heroisms, martyrdoms,—up to that ‘agony of bloody sweat’ which all men have called divine, . . . O brother, if this is not ‘worship’, then, I say, the more pity for worship, for this is the noblest thing yet discovered under God’s sky. . . . The proper epic of this world is not now ‘Arms and the Man’; how much less, ‘Shirt-frills and the Man’: no, it is now ‘Tools and the Man’: that, henceforth to all time is now our epic; and we first of all others, I think, were wise to take note of that!”

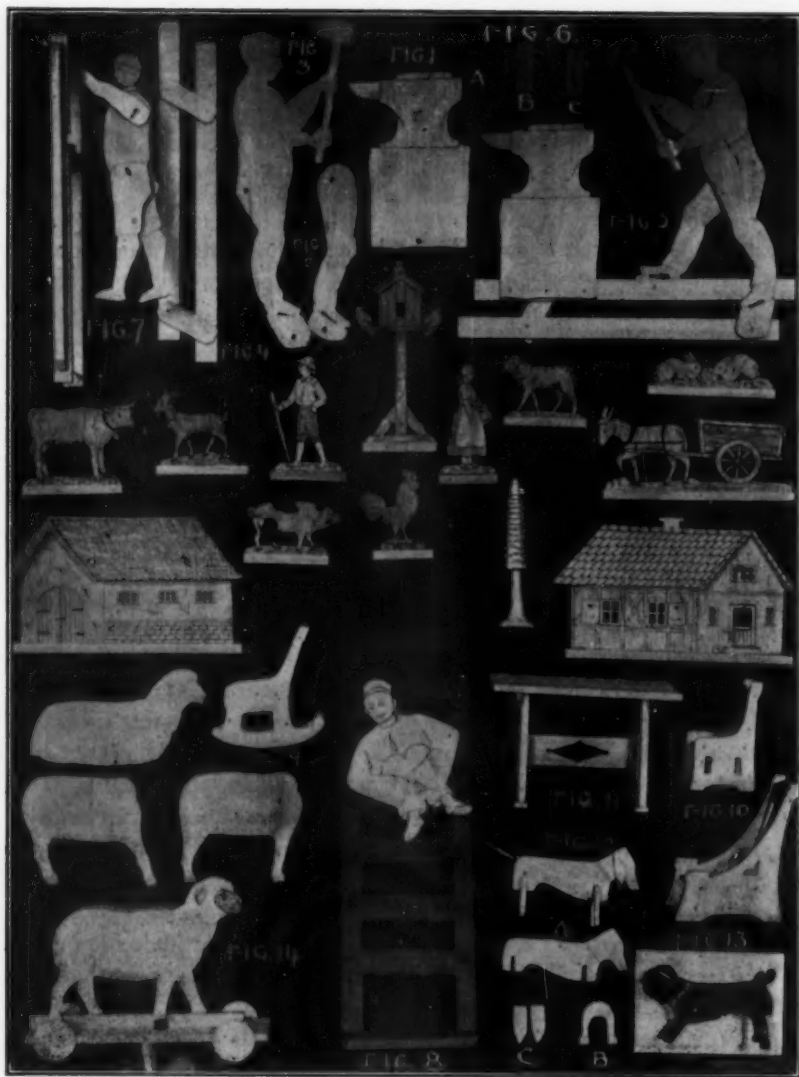
I have changed Carlyle’s “you” (which referred to the “Serene Highnesses, Majesties, Lordships, and Law-wardships” of his day) to “we”, referring to the teachers of the boys and girls of to-day. For we first of all others, I think, were wise to take note of this; and especially as we begin our constructive drawing and structural design. It is all so simple, so elementary, we are likely to overlook the significance of it. We are apt to forget how far-reaching in influence these first lessons may be made. Let us try to see our work this fall as we see the buds on the trees, now, while the leaves are falling. Have you noticed them? Look! There you will find all the gentle glory of next April folded marvelously away in the precious little packages. We may give our lessons as so much dead tissue, or we may give them as vital, stored with our experience, alive with possibilities. The object we study does not matter so much—a filing case, or a Noah’s ark, a Christmas booklet or a jumping-jack,—but the way we present it, the spirit in which we study it, the ideals

under which we construct it, these are the supremely important things. Holy George Herbert wrote

"Who sweeps a room as for Thy laws,
Makes that and the action fine."

The spirit of even a dull boy will glow under the thought that in making a drawing and working out the object in three dimensions he is part and parcel of the vast industrial world, a fellow craftsman with those "Without whom a city cannot be inhabited" and that his work, even his, must be worthy.

¶ That our work in the public schools must become more vital every year, more intimately related to "the life that now is" for the child, and to the crafts, is self-evident. But just how this vitalizing and integrating process shall proceed is the problem. As a ray of light upon one phase of this problem I am especially happy to present to the readers of *The School Arts Book* the conversation with Mr. Berry. Through an unusually severe fall upon ice a few years ago, this accomplished supervisor of drawing has been losing gradually his hearing and his powers of locomotion. He has now given up all active work in the schoolroom. I managed the other day, to make Mr. Berry tell what he really thinks about drawing to scale. The frank, free statements from this modest man, who during more than twenty years of most successful teaching has won the affectionate regard of hundreds of teachers and thousands of children will bring satisfaction and encouragement to many a hardworking instructor, and, perchance, joggle the brain cells of many an orthodox theorist. Let us go on! "To hold the same views at forty as we held at twenty is to have been stupefied for a score of years, and to take rank, not as a prophet, but as an unteachable brat, well birched and none the wiser."

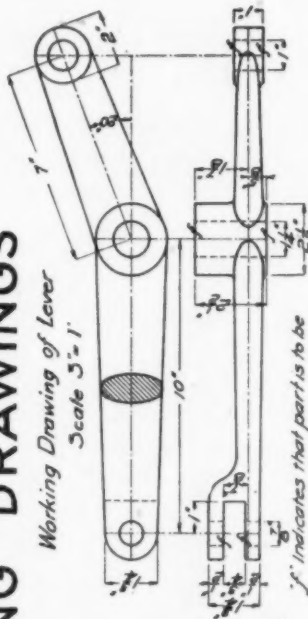




WORKING DRAWINGS

Working Drawing of Lever

Scale 3" = 1"



¶ To furnish examples of the objects which have taken the place of type solids, and chimneys, two plates are reproduced herewith from the last Year-Book of the Council of Supervisors of Manual Arts, taken from a paper by Mr. Albert W. Garritt of New York City, on Toy-Making as a Form of Constructive Work. These plates show objects of proven value. Some of the toys may be worked out in pasteboard if the wood can not be obtained, and coping saws are lacking.

As an aid to better technique in such working drawing as may now be required the Plate on page 272 is presented, by courtesy of Mr. Schuyler Bull of Rochester, N. Y., author of "The A B C of Lettering for Public Schools." This little plate is as full of help as an egg is of meat. In all our work this fall let us stand for good lettering. Such work as that exhibited on page 274 from one of Mr. Mathewson's boys is an example of what we ought to aim to secure in our Christmas salutations. The revival of interest in this art—pen lettering—and the wide recognition it is now receiving for its disciplinary and esthetic value, was evident in the exhibits at the London Congress.

¶ Apropos to Mr. Miller's introductory article on the London Congress Exhibition, I am glad to quote the following from foreign periodicals. The authors are not unknown to American teachers and craftsmen:

As a connected display the United States stood easily first. One could follow the development of work from the lowest grade to the school of art in orderly sequence. A proper balance too was kept between the grades, the lower work having its fair share with the upper. In idea and ideal the United States work is fine; but more carefulness in accurate observation, more exactitude in working out details, more thoroughness in manipulation—in short, more drawing—would add to its value without sacrificing any artistic quality. The American teachers are fully alive to this defect, and through time will no doubt come out strongly in this respect. The craft work throughout the grades was excellent—simple, tasteful, and well executed. In this branch

ND only the Master shall praise us,
and only the Master shall blame;
And no one shall work for money,
and no one shall work for fame;
But each for the joy of the working, and each,
in his separate star, Shall draw the Thing
as he sees It, for the God of Things as They
Are.

Kipling.

An example of pen lettering by a pupil in the Technical High School, Springfield, Mass. Done under the direction of Mr. Frank E. Mathewson. Such an exercise contains more educational value to the square inch, than a whole book of rapid notes on the history of "art."

Britain has much to learn. The life work of the schools of art was second to none in the exhibition.

From a review by Mr. Richard G. Hatton, author of "Figure Drawing and Composition," in *The Practical Teacher* for September.

It is impossible to do justice to the finely organized American exhibits. Here again I can only note tendencies At present much of the decorative work is sadly wooden and unbeautiful; one seems to feel the artist trying to be original: "*celle qu'on cherche gâte celle qu'on a.*" . . . I noted comprehensive craft courses in three or four institutes. The first of these was the Mechanical Institute, Rochester. Here, by the by, the school has been decorated throughout by the students in different craft classes, hangings, wall painting, pottery, metalwork, etc. Photographs are shown of these and other schools so furnished. This will give an indication of the output of energy and enterprise in American school life.

Another was the School of Industrial Art of the Pennsylvania Museum, Philadelphia. Photographs of the metalwork done were shown, some of the examples simple and massive, without the tiresome fanatic "new" element. There are some mosaic designs big and broad in conception.

I must touch on the work of the Teachers' College, Columbia University, New York City, and of its art director, Mr. Arthur Wesley Dow, as the ideas formulated form a direct contrast to the ideas of some of the English arts and crafts teachers, and can fitly be noticed here. I think I can fairly epitomize Mr. Dow's method by quoting his dictum that spacing is the fundamental process of design, not drawing. "We have had three centuries," he says, "of . . . the theory that substituted imitation (of Nature or of a style) for appreciation of harmony, and made 'learning to draw' the fundamental process of art study." And further: "Instead of having a representation course and a design course, let us build our scheme of teaching upon line, dark and light, and color as a means of reaching all forms of art—upon composition rather than upon Nature-drawing." He gives a whole series of school drawings illustrative of his teaching, among them landscapes "in two values" and "in three values," while among the studies in spacing are some pretty little block-printed papers. Manual work goes hand in hand with composition in this training, and historic applied design is studied to a certain extent. Of course, Professor Dow cannot get away from Nature study, nor does he profess to; but poor Nature is incidental; she is tolerated and no longer worshipped. . .

The art teaching in the States is so detailed and thorough that it should in due time produce fine results.

From a review by Miss May Morris (daughter of William Morris)
in *The Ironmonger* for August.

Miss Paton's article will remind us that labor is "wide as the earth," even the labor of making baskets, and will help somebody to make basketry mean more to the little workers. Miss Shepard's article and Miss Stock's, will help us to look at Nature with a sharper eye and extract her beauty more successfully. Mr. Allen's article will lead us to realize that every dot in a design may be charged with meaning and value. Mr. Allen is the author of "American Book-Plates," and "Ex Libris Essays of a Collector," and has often spoken on "The Charm of the Book Plate," with lantern slide illustrations. The Book-Plate is a good high school problem. Those shown in his article are as follows:

Page 192. By Earl Stetson Crawford. The student in his cape, carrying portfolio and roll of drawings, is passing a building in Paris devoted to the study of the arts.

Page 194. By Theodore Brown Hapgood of Boston. For a Boston lady residing in another city. The old State House Tower is readily recognized. The winged head represents Boston's famous east wind. The family arms of the owner are placed inconspicuously below.

Page 195. From a wood-cut by William F. Hopson of New Haven, Conn. For a lover and collector of books, who knows also the joys of nature. The ownership inscription is made up in the form of a title-page.

Page 196. For a little girl, to whom book characters are very real. By Miss Beth W. Howard.

Page 197. For a little girl who dreams of fairies. By Miss Beth W. Howard.

Page 198. Showing an old home near the Hudson River. By the owner. A double book-plate,—for Mr. and Mrs. Vreeland, of New York, done by Mr. Vreeland.

Page 199. Originally drawn by Sylvia Mary Allen. Re-drawn by Jay Chambers. For a young lady who finds special pleasure in the Arthurian

legends. Also one for a small boy, whose tree of knowledge looks sturdy. By Clarence Tritt, prize winner (aged 17) in St. Nicholas contest.

Page 200. For the library of a summer home. By Miss Gail H. Pierce of Newark, N. J.

Page 202. For a lady of Scotch descent; the thistles are introduced in reference to this fact. By Francis Vreeland, of New York.

¶ Mr. Keller's Camel has been selected for the cover stamp this month that he may be in the hands of teachers who may wish to use him for the wise men to ride on in the Christmas booklets. Next month Santa's reindeer will appear on the cover. The Davis Press has decided to issue a book of these animals for children to color. It is now in press. The pictures by Mr. Keller, accompanied with jolly rhymes by Miss Elizabeth Kellogg of Cincinnati, will be printed on paper which will take water color well, and bound with symbolic end papers, in a handsome volume nearly a foot square, entitled "Thirteen Good Animals." This baker's dozen of important animals it will be remembered, were selected by Mr. William J. Long, as being the most important for children to become familiar with, because of their service to the race.

¶ The Calendar for the month makes use of the fringed gentian, that darling flower which shares with the witch hazel, its dashing complement in color, the honor of coming last in the possession of the flowers. Proceed with the drawing exactly as outlined for last month's calendar. If color is to be added, give touches of blue to the petals, of yellow-green to the foliage, of dull yellow to the grasses. Blue may be touched into the letters, and dull yellow into the border lines.

¶ Mr. James Hall's Santa Claus published last year as a supplement to the Christmas number, was so well received that we have decided to publish it as a poster this year, with directions

for coloring, and a sample plate in color in the December number. The posters will be printed on heavy paper, and sold at the lowest possible price. A good Christmas present from the school authorities, to the homes from which the children come, would be "Merry Christmas" posters, colored by the children.



Mr. C. Howard Walker, Director of the Department of Design of the School of the Museum of Fine Arts, Boston, has inaugurated a plan whereby first-class copies of works of art in the museum may be had by the public at a reasonable price.

Copies in water color of textiles, tiles, stained glass, etc., and colored drawings of other objects in the Boston Museum of Fine Arts, may be ordered or obtained from the pupils of the Department of Design of the School of the Museum of Fine Arts. These copies are valuable for art students either graduates or undergraduates of schools, and for the teachers of art courses as accurate reproductions in color of objects otherwise unattainable. The cost of these copies varies with the subject and the style of the copy. Sample copies may be seen at the Museum and a small collection would be sent with a list of other copies, for supervisors or teachers to choose from, at their expense. Requests should be made to Miss Katherine B. Child, Department of Design, School of the Museum of Fine Arts, Boston, Mass.

¶ Art Education in the Public Schools of the United States, our unique contribution to the London Congress, edited by Dr. Haney, is being read widely. The edition is likely to be exhausted before procrastinators can secure a copy! The price, by the way, is \$3.50 per volume. Order from the American Art Annual, 546 Fifth Ave., New York City.

¶ We have yet to hear of one who has other than words of praise for The Youth's Companion. It is a most "companionable" weekly (quoting a word used often by the publishers) because it interests the whole family. Who can read such stories as "Around the Corner in Gay Street" and others without feeling an impulse to be a little more of a man or woman? It is a pleasure to refer to the announcement of The Youth's Companion in this number of The School Arts Book and to suggest that every subscriber to The School Arts Book include it for the coming year. No better return for \$3.25 can be offered.

CORRESPONDENCE

From a Normal student in the West:

Dear Mr. Bailey:—I want you to know how much we appreciate the Arts Book in the Normal Department here. The bound volumes, kept in the library are in constant use, and the current numbers sometimes find themselves in class. In our work of planning courses they are the greatest help in the way of good suggestions.

So you see it is not only those who are teachers but the future teachers who are helped by The School Arts Book.

With best wishes for the Book,

Sincerely,

D. E. C.

From a public school teacher in the East:

My dear Mr. Bailey:—Hereby I begin to pay my "intellectual and spiritual debts." Will you please accept my very heartiest thanks for the inspiration your School Arts Book has brought me each month this year? It is all helpful,—cover, advertisements, illustrations, contributed sense and nonsense, and the editorials.

With best wishes for Editor and Book,

Sincerely yours,

H. A. P. R.

From a Special teacher in Canada:

Dear Mr. Bailey:—It would be a difficult matter to find a magazine more uniformly helpful and inspiring than The School Arts Book.

The back numbers never seem to get out of date and no matter which one is picked up it contains any number of thoughts and suggestions that influence one and can be made use of in one's school work. Unfortunately I cannot persuade all the teachers under my supervision to subscribe for it, although I believe I have been an Art Missionary in persuading many Canadian teachers that they cannot afford to miss taking it.

Sincerely yours,

A. P.

From a School Superintendent in the United States:

The Davis Press, Worcester, Mass.,
Gentlemen:—

I am looking for books dealing with "Freehand Drawing in the Grades in Public Schools." Most of the publications are either old fashioned copy books with conventional things on one side and blank on opposite leaf, or

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plunge head over heels into color, or deal at once with portraiture and perspective and talk, talk, talk on Millet, Michael Angelo, etc., etc.

Is there any book dealing with the subject using simple language, suggesting familiar models based on nature study and so divided that it can be used in correlation with nature study, and botany in Fall and Spring and conventionalized drawings, calendars, etc. in the winter months. I have waded through so much that is utterly unfit for grade teachers' use, calling as it usually does for thorough training in art, etc., I come to you in this very frankly as your name was given me by an Educator as one I could depend on. Trusting I may hear from you, I remain,

Sincerely,

F. H. W.

Mr. F. H. W.,

Dear Sir:

How about The School Arts Book?

Respectfully yours,

The Publishers.

The following deals with the question of postage on school work:

My dear Mr. Bailey:—I beg to make an inquiry in regard to the post-office rate on school work, such as we send you. I have always understood from your magazine that school work having the pupils' name, address, age and grade written upon it could be sent through the mail at the rate of one cent an ounce and have always sent our work at that rate. To-day however, when I mailed a few sheets, with the same written upon them as when sending to you, our postmaster said that the words "age" and "grade" were "information" and asked me letter rate.

Has there been some new ruling or is our postmaster wrong?

As you send so much work through the mails I am asking your opinion.

It's a small matter of course but I would like to be "put right" in regard to it.

Very sincerely yours,

M. E. B.

Answer from the Government publication:

In a little pamphlet issued by the Post-office Department containing General Postal Information for the Public, "drawings

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(pen or pencil) without writing, framed or unframed" and "paintings, framed or unframed" are both listed as fourth-class matter. In paragraph 13 of section 4 on permissible additions to original matter occur these words: On the wrapper, envelope, tag, or label in addition to the name and address of the addressee there may be written or printed the name, occupation, and residence or business address of the sender preceded by the word "from" as well as any marks, numbers, names, or letters for the purpose of description and any printed matter which is not in the nature of personal correspondence. Paragraph 14 adds: On the matter itself or upon the tag or label attached thereto may be written or printed any matter authorized to be placed on the wrapper.

This seems to settle once for all the question referred to in the letter, and I am glad to make this statement here because this is not the first time that teachers have inquired, owing to the ignorance of the local postmasters of their own rules.

THE ARTS LIBRARY

WHAT books must be included in the smallest possible working library of art education? This question, often recurring in the Editor's mail, led to the sending of a request to a selected list of well known supervisors of drawing and handicraft, with the following result:*

- 1 Composition, Dow.
- 2 Letters and Lettering, Brown.
- 3 Theory of Pure Design, Ross.
- 4 Year-Books, Council of Supervisors.
- 5 Alphabets, Strange.
- 6 Art-Crafts for Beginners, Sanford.
- 7 History of Art, Goodyear.
- 8 Ornament and its Application, Day.
- 9 Bases of Design, Crane.
- 10 Plant Form and Design, Midgely and Lilley.

These books recurred in the lists more frequently than any others, and stand in order of importance, so far as the number of times mentioned may indicate that.†

The list is somewhat surprising. It indicates clearly where the emphasis is now being placed in public school work, and suggests the question, Is it in the right place?

Not all the returns mentioned all the books given in the list. Other books mentioned by two or more are these: Free-hand Drawing, Cross; Nature in Ornament, Day; World's Painters,

*The supervisors who made returns are the following: Frederick L. Burnham, State Supervisor for Massachusetts; Ernest A. Batchelder, Pasadena, Cal.; Cheshire L. Boone, Montclair, N. J.; Eugene C. Colby, State Supervisor for New York; James Hall, New York; James P. Haney, New York; Arianna Kelley, Bristol, Conn.; Harriet Cecil Magee, Chicago, Ill.; Mary A. Pearson, North Adams, Mass.; Walter Sargent, Boston; Stella Skinner, New Paltz, N. Y.; Annette J. Warner, Fitchburg, Mass.; Annie M. Wilson, Washington, D. C.

†It is perhaps only fair to state that The School Arts Book was very frequently mentioned as being more important to the teacher than any other publication. But that might be accounted for by the fact that its Editor asked for the list! The International Studio, if periodicals were to be included, would appear in the list after Goodyear's History.

Hoyt; History of Architecture, Fletcher; Figure Drawing, Hatton; How to Study Pictures, Hatton; Handbook of Ornament, Meyer; Color Problems, Vanderpoel; Theory and Practice of Design, Jackson; Mechanical Drawing, Cross; Principles of Design, Batchelder; Masters in Art.

With one exception the lists gave only books dealing with the specialty itself in its various phases. Here is that return, almost in full. The Editor is not permitted to publish the name of the writer:

I am loath to send in response to your request a list of ten books "indispensable to the working library of an efficient supervisor of drawing and handicraft."

Any such list would be interpreted as meaning the ten most necessary to such a library and I'd scarcely wish to be quoted as advocating one ten against another. It would be too much like trying to name the ten best pictures in the world—something no competent critic would undertake.

I could make a list of fifty desirable books far more easily than ten—but if you must have ten I name the following to be considered only as a tentative list for the supervisor whose library was also to embrace various other hand books on the Arts.

- 1 Education—General. Butler. Meaning of Education.
- 2 Method. McMurry. General Method.
- 3 School Management. White. School Management.
- 4 Psychology. James. Talks to Teachers.
- 5 Theory of Manual Arts. Dewey. School and Society.
- 6 General Practice of the Arts. Goetze. Manual Training Made Serviceable in the School.
- 7 Construction—Wood. Wheeler. Woodworking.
- 8 Design. Day. Ornament and Its Application.
- 9 Drawing. Hatton. Figure Drawing and Composition.
- 10 Picture Study. Coffin. How to Study Pictures.

A glance at this will show how inadequate it is. As a list it may be said to be rather just as bad as any—than just as good. But it has the saving grace of being "stimulating in its content." No supervisor who conned the above well, but would be spurred to better work in administration and technical performance.

In view of all this it might be well, as Christmas approaches, to look over one's library, and thus be ready to suggest!

BOOK REVIEWS

Perspective Sketching from Working Drawings, by Frank E. Mathewson. 80 pages 5 1-2 x 8 1-2. 28 full-page plates. The Taylor-Holden Company, Springfield, Mass. \$1.00.

This book is unique. It is the result of years of thought and experience upon one of the most difficult problems in art education, the problem of leading pupils to visualize the object from a working drawing, to see the thing clearly in three dimensions. In other words, it presents a course in training the constructive imagination, according to John Ruskin one of the most significant and essential powers of the mind. With the least possible perspective theory Mr. Mathewson brings the student at once to the task of sketching machine details constructively, the building up of the form upon its base or axis logically step by step. The problems chosen present an easy progression from the simple to the difficult and are illustrated admirably by means of plates which reproduce faithfully Mr. Mathewson's original freehand sketches. The elliptical protractor alone is enough to distinguish the book and to give it value in the training of the artist as well as in the training of the draftsman. That the book will meet a long felt want is made evident by the extraordinary advance sale. The author's success in this phase of instruction is no doubt in part responsible for the fact that he has been called to Cleveland, Ohio, to assist in the organization and management of the new technical high school. The book is well printed on paper of good quality, and will add to the reputation of the Taylor-Holden Company as educational publishers.

The A B C of Lettering for Public Schools. By Schuyler Bull. Four plates 7 x 10 1-4 with leaflet of instructions. Published by the author. Sample set 16 cents in stamps. 25 sets \$3. 100 sets \$10.00.

Plate 1 is a practical sheet showing how to make simple letters with pencil. Plate 2 gives three "Gothic" alphabets (based on the block letter with ceriph). Plate 3 gives three styles of the Roman alphabet. Plate 4 gives a mechanical drawing properly lettered and dimensioned and styles of letters used by mechanical and architectural draftsmen. The leaflet deals with the character of

letters, spacing, drawing, and grouping them properly in words. The whole is concise, clear, and not beyond the reach of public school pupils.

How to Draw. By Henry Warren Poor of the Boston Normal School. A series of ten packets, 25 cents each.

The packets are as follows: Pencil Sketching from Nature, a set of nine plates; Elements of Design, nine plates containing hundreds of units derived from plant forms and geometric motives with numerous applications; Freehand Perspective, nine plates showing numerous applications indoor and out; Trees in Pencil, nine plates; Units of Design, twelve plates containing over two hundred units conventionalized, idealized, and natural; Animal Drawing, nine plates containing two hundred and fifty examples of domestic and wild animals, fowl, etc.; Historic Ornament, nine plates containing six hundred units; Freehand Alphabets, fourteen plates containing twenty-five alphabets; Pose Drawing, nine plates with numerous examples of proportions and details of the human figure; Magic Drawings, nine plates containing one hundred amusing transformations. Not all of these packets are of equal value. They vary from the least valuable, the packet on Magic Drawings, up to the most valuable, that on Units of Design. The packets have been the outgrowth of Mr. Poor's long experience as a teacher and on the whole are useful aids, for in every case they advocate sane methods and are rich in suggestion.

Bibliography of Education for 1907. Compiled by James Ingersoll Wyer, Jr., and Martha L. Phelps of the New York State Library, for the United States Bureau of Education, Bulletin No. 3, Series of 1908.

This list, while not complete (inasmuch as it does not include The School Arts Book or the Manual Training Magazine*), is valuable because so well classified and annotated. It may be had for the asking. Write to the Board of Education, Washington, D. C.

Working Directions for Sloyd in the Three Upper Grammar Grades. By Gustaf Larsson. George H. Ellis, Boston. 25 cents by post.

This pamphlet contains 22 pages of short working directions for each of the regular models to be used by teachers and pupils in connection with a

*These probably fall under Section B of the plan as stated on page 7, as containing "unimportant matter such as is being constantly published in journals."

portfolio of drawings costing 50 cents. It is intended as a supplement to the drawings, to serve as a hint to teachers in giving directions in the use of tools and in the performance of the various sloyd exercises. It will also assist pupils when the teacher's time is not sufficient for individual attention, or it may be used for self-instruction at home. The character of Mr. Larsson's work is too well known to require any description in this magazine.

General Industrial and Trade Schools. A circular issued by the Division of Trades Schools, New York State Education Department, by Arthur D. Dean, Chief of the Division.

This valuable circular contains, in addition to matter of special interest to citizens of the state of New York, a short bibliography of books and periodicals dealing with industrial training, a list of organizations interested in forwarding industrial training, and the names and brief descriptions of some typical industrial and trade schools. It may be had by application to the department at Albany.

The Function of Normal Schools in Promoting Agricultural and Domestic Education. By Frank F. Murdock. Published by the State Board of Education, Boston, Mass.

A pamphlet of 26 pages, being the report of a visit to normal schools and other institutions of the middle west and Ontario. This pamphlet contains valuable information not only for normal principals, but for all who are interested in promoting industrial education.

How Oriental Rugs are Sometimes Sold. By Arthur Urbane Dilley.

A pamphlet of 16 pages with 4 halftone illustrations, being a reprint of an article which appeared in *Indoors and Out*, December 1906. It deals largely with suspicious practices on the part of dealers and leads to the conclusion that a novice should buy of one who knows, if such a one can be found.

Frederick E. Ives' Universal Colorimeter.

This little pamphlet describes a new mechanical device whereby any color can be measured in terms of three isolated bands of spectrum colors and recorded by three numbers. For instance, a certain hue of purple may be definitely recorded as red 50, green 5, blue 80. It is believed that this instrument will

prove indispensable to all sorts of people who deal with color in education in the arts, in the trades, and in manufactures. It affords also a very delicate test for the measuration of color blindness. Nothing heretofore produced is equal to this for analyzing and recording colors. It discriminates differences in tone not perceptible to the naked eye. The pamphlet contains several diagrams and two halftone plates and may be had for a stamp of the Ives Inventions Company, 939 Eighth Avenue, New York City.

The Print Collector's Bulletin, issued by Frederick Keppel & Co., 4 East 39th St., New York City.

The Bulletin now includes a monograph on the etchings of Maxime Lalanne the first artist who ever received a knighthood for his qualities as an etcher, and one on the work of Jean-François Millet, both delicately illustrated and annotated.

RECENT PUBLICATIONS

DRAWINGS OF REMBRANDT. With introduction by Malcolm Bell. "Drawings of the Great Masters." Each volume of this series contains about fifty reproductions of the drawings of a great master in art, with an extended introduction. Many of the illustrations are reproduced in tint and separately mounted. Charles Scribner's Sons. \$2.50 net.

BYWAYS OF COLLECTING. By Ethel Deane. Old china, prints, old silver, Sheffield plate, and old glass,—all belonging to the decorative class of collecting,—are the subjects considered in Miss Deane's book, which she has illustrated with reproductions of choice examples from some of the finest private collections. Cassell & Co., Ltd. \$2.50 net.

WHISTLER IN VENICE. By Otto H. Bacher. The friendship which began in Venice between Whistler and the author ended only with Whistler's death. Mr. Bacher's study of the great etcher is enriched by the reproduction of twenty-six heretofore unpublished Whistler etchings, and thirteen etchings and photographs by the author himself. The Century Company. \$4 net.

THE OCTOBER MAGAZINES

HARPER'S. Primary teachers will find in this number a helpful article on the home life of the Eskimo illustrated by Vilhjalmr Stefansson. Grammar teachers will enjoy *In the Name of the Oyster*, by Philip Verrill Mig-

hels, a well written and illustrated article on one of our great industries. High school teachers will want to read *The Earth as a Magnet*, by F. A. Black. Teachers of drawing will enjoy the illustrations in tint by Walter Hale for Louise Closser Hale's *Tin Honeymoon*. That on page 741 is especially instructive. This number contains six illustrations by Elizabeth Shippen Green, one in color. That on page 698 contains two most child-like children. Among the other good halftones in this number are that by Lucius Wolcott Hitchcock on page 783, by Howard E. Smith, page 663, and by Lawren Harris, page 659. There are two characteristic color plates by Howard Pyle, both probably with more yellow-green than the originals contained. The last drawing in the magazine to illustrate *The Nightingale*, by Marguerite Downing, is rather good as a rendering of moonlight by means of practically flat tones.

SCRIBNER'S as usual offers a feast for the eye in its well drawn and painstakingly reproduced pictures. The full-page halftones in this number by Wyeth, Goodwin, Dixon, and Yohn are all admirable, but perhaps the most successful from an artistic point of view is Wyeth's illustration for *The Old Canoe*, and Dixon's "Feasting on Cassidy's culinary marvels." The best illustrations for high school students to study for breadth of treatment are those by Sherman Potts on pages 483, 486 and 488, and that by Maynard Dixon, page 419. Among the articles of most interest to the teacher of manual arts are *A Journey to Jerash* by Henry van Dyke, *A Chronicle of Friendships* by Will H. Low, and the article on George Inness in *The Field of Art* by Reginald Cleveland Cox. The frontispiece for the month is a quiet and harmonious piece of color very simply and effectively composed by N. C. Wyeth. It is worth close study for its great variety of hue within a very narrow range of values.

THE CENTURY offers the teacher of history new light on Robert Fulton in France, by Alice Crary Sutcliffe, with an interesting caricature of the year 1811, and the teacher of geography *The Spell of Egypt* with three illustrations in color by Guérin, the best being the frontispiece. This number offers an opportunity for a comparative study of pen handling by F. Louis Mora, Jacques Reich, and Frederick R. Gruger. The work of the first is soft and atmospheric in effect, of the second sharp and almost sculpturesque, of the third bold and sketchy but charged with intention. It is well to turn from all of these to Wolfe's engraving on wood from Gilbert Stuart's portrait of William Smith, first provost of the University of Pennsylvania, page 878, and then to the halftone by Paul Meylan,

page 827. Contrasting these with the spirited painting by Leon Guipor, page 842, and this again with Mr. Guipon's other illustration, page 881, one is almost inclined to say with Kipling,

"There are nine and sixty ways
Of constructing tribal lays,
And every single one of them is right."

McCLURE'S opens with a richly colored frontispiece from a painting by Frank Brangwyn, a boat with lanterns near a grove of cypress trees at night, an illustration for *The Valley of Mills* by H. G. Dwight. The first article is entitled *Familiar Letters of Augustus St. Gaudens* by Rose Standish Nichols, illustrated by seven halftones from his work and a portrait. Among other notable illustrations is what appears to be a pen drawing by Wladyslaw T. Benda, page 702, and a halftone of unusually delicate values by Walter Biggs, page 605, remarkably effective in suggesting rain. *A Winter Evening* is well expressed by H. C. Wall, page 627. Do not overlook in the advertising section of this or some other of the great monthlies, the strong decorative renderings of the American eagle and other symbols of America in *The Question before the American People*. One would like to know the name of the artist who can do things so well.

THE AMERICAN MAGAZINE shows two rather notable pen drawings by Wladyslaw T. Benda, one an outdoor effect, page 573, and the other an indoor, page 575. These drawings have a certain finished quality, a certain charm of granulated surface not often found in modern work. This number contains also a sprightly drawing by J. V. McFall, illustrating a little boy's dream, page 553.

THE CRAFTSMAN contains an article by Genevieve N. Cowles on the building of a stained glass window, and another by Gardner Teall on Wood Engraving with six illustrations revealing the opportunity for expression it offers to artists and craftsmen. Mr. Ernest A. Batchelder reviews the exhibits at the Third International Art Exhibition, London, under the caption, "The World's Advance in Industrial Education." Leonard Crunelle, sculptor of children, is presented in attractive form by Isabel Macdougall. The leading article of the month is by Gutzon Borglum and deals with individuality, sincerity, and reverence in American art. Painters in pastel, of the Middle Ages and modern, are described and set forth by means of six halftone illustrations and text by Bayard Bigelow. There

are five well spaced panels showing treatment of animal life in some designs in low relief, together with the usual departments dealing with the house and its furnishing.

ST. NICHOLAS exhibits in its headings and decorative pages admirable pen lettering and many suggestions for holiday design. There is a good article on Lewis Carroll, the friend of children, by Helen Marshall Pratt with facsimile reproductions of some of Carroll's work. This number as usual is full of fascinating things calculated to enrapture children. The best halftone illustration is that by Frank Stick, page 1069, and the cleverest pen drawing by Harrison Cady.

THE CHILDREN'S MAGAZINE offers a suggestion for primary teachers who would like to try something new in the way of illustration and design, "The Story of the Little Old Dame and Her Pig and How Children May Illustrate it," with stencilled designs by Walter King Stone.

THE MANUAL TRAINING MAGAZINE publishes a readable article on the International Art Congress by H. William Smith, editor of the English Manual Training Teacher. Mr. Frank Forrest Frederick begins a series of illustrated articles on Simplified Mechanical Perspective and Mr. Egbert E. Macnary tells of Printing in a Manual Training Shop. George A. Seaton presents six shop problems with drawings and directions.

THE HOUSE BEAUTIFUL contains an illustrated article on Jules Crayon, portrait painter, by James William Pattison. Virginia Robie writes of living-rooms, libraries, and book rooms.

THE PRACTICAL TEACHER, of England, has an interesting little article on the English Pre-raphaelite revolt by J. H. Yoxall. Ruskin's drawing scheme continues to be outlined by A. G. Tompkins. There is a good illustrated article on cardboard modeling by Felix T. Kingston.

THE LADIES' HOME JOURNAL prints several unusually good designs for stencilled curtains with embroidery and valuable suggestions for embroidery and squared designs under the caption Three Striking Bed Spreads, by Lillian Barton Wilson. Teachers interested in bazaars for the raising of money should not overlook page 33, Around the World in Ninety Minutes, with drawings by Jane Allen Boyer.

THE INTERNATIONAL STUDIO presents the work of two well known Americans, that of Frank W. Benson with six brilliant halftones, and that of Homer Martin with six landscapes. The English artists represented

are J. W. Waterhouse with reproductions of nine drawings mostly heads in red chalk, and Bertram Mackennal, the sculptor, born in Australia, whose gracefully composed groups are exhibited by means of eight good plates. The soft ground etchings by Otto Gampert of Munich exhibit novel and somber effects of great beauty, in strong contrast with the equally novel but strongly lighted landscapes by Frederick B. Warren, evidently reproduced from pencil drawings of most unpromising subjects. Students of design will be especially interested in the richly illustrated article on the National Competition of 1908, and in Miss Lovett's article on colored terra cotta. The Studio Talk contains several drawings of almost sculpturesque character of monkeys and lions by Imre Simay.

MASTERS IN ART for May is devoted to Duccio of the Sienese School, one of the primitives whose work is not especially pleasing to the modern eye, but important in the history of art. Among the plates is the famous Madonna of the Rucellai Chapel, Santa Maria Novella, Florence, formerly accredited to Cimabue.

PRINTING ART contains an illustrated article on title pages in Italian manuscripts, furnishing examples of good lettering as well as of historic ornament, and a very realistic and brilliant portrait in color of William Howard Taft.

PALETTE AND BENCH. The first number of this new magazine whose program is announced as the technical study of oil and water color painting, drawing, modeling, and the crafts, is published from Syracuse, New York. The editors are Mrs. Alsop-Robineau, Charles Curran, Grace Curran, Rhoda Holmes Nichols, and Emily Peacock. The subscription price is \$4 a year. This first number is promising. As a supplement, The Pewter Jug by William M. Chase is well reproduced in color, and there is an admirable illustrated article on Still Life Painting by Emil Carlsen with five illustrations. Japanese Flower Arrangement is presented in a brief illustrated article by Mary Averill, and Florence Gotthold writes on Illumination with three illustrations. There is a good article on Stencilling by Nancy Beyer, and a couple of pages of illustrations of the metal work, stencilling, and design by the students of the summer school of the Handicraft Guild of Minneapolis, under the direction of Mr. Batchelder. The new venture has the best wishes of The School Arts Book. There is a broad field for a periodical dealing with art educational work in colleges and schools of art.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

SEPTEMBER CONTEST

AWARDS

First Prize, Book, School Arts Packet No. 7, "Japanese Birds and Animals," and Badge with gold decoration.

Edith Bothe, VIII, Steubenville, Ohio.

Second Prize, School Arts Packet No. 9, "Thanksgiving Outlines," and Badge with silver decoration.

Irene Allan, V, Marengo, Ill.

Minnie Elmgren, VIII, 11 Park St., Middletown, Conn.

John Keenan, VI, Oliver School, Lawrence, Mass.

Georgia Mayfield, VI, 760 Park Place, Longmont, Colo.

Edmond Pierce, VI, 111 Hemlock St., Wausau, Wis.

Third Prize, Set of "Thanksgiving Place Cards," and Badge.

Raymond Burton, VI, 14 West Park St., Providence, R. I.

Rachel Collins, IX, Hobart St., Danvers, Mass.

William Forbes, VIII, Steubenville, Ohio.

George M. Frazier, VI, Jonas Perkins School, E. Braintree, Mass.

Ellen Frick, VII, St. Charles, Ill.

Konrad Iverson, III, 709 Martin St., Longmont, Colo.

Isabella Keppie, VIII, Oliver School, Lawrence, Mass.

Doris Lund, VIII, 1030 N. San Joaquin St., Stockton, Cal.

Caroline Plotka, III, W. Manitowoc, Wis.

Oliver Schuch, I, Edwardsville, Ill.

Fourth Prize, The Badge.

Clara Albrecht, VIII, 415 Frenzel St., Wausau, Wis.

Francis Anderson, III, Jonas Perkins School, E. Braintree, Mass.

George Barton, VIII, N. Sudbury, Mass.

Wesley Beck, VI, Tarbox School, Lawrence, Mass.

Leon Begin, VI, 8 Bell St., Danvers, Mass.

May Blinn, IX, Haydenville, Mass.

Emile Boulet, II, Main St., White Rock, R. I.
Marion Bruley, VIII, 64 Centre St., Danvers, Mass.
Edwin Cook, IX, Chester St., Danvers, Mass.
Bowman Coon, VII, Elm Street School, Westerly, R. I.
Marion Davis, 57 Main St., Southbridge, Mass.
D. R. E——, V, Haydenville, Mass.
Wesley Eaton, III, Federal St., Augusta, Me.
Arthur Fortin, I, Greenville, N. H.
Albertine Gagnon, VII, Dominican Academy, Fall River, Mass.
Dora Giroux, III, Williamstown, Mass.
Frank Gomena, V, Park Avenue School, Westerly, R. I.
Marion L. Grout, VIII, Gill, Mass.
Mary Hastings, VIII, Williamstown, Mass.
Linda Herman, VI, 1015 Madison St., W. Manitowoc, Wis.
Erwyn Horn, VII, Bristol, Pa.
Fred Jorsch, V, 630 S. 19th St., W. Manitowoc, Wis.
William Joslyn, II, Haydenville, Mass.
Adele Junge, VII, 1515 Clark St., W. Manitowoc, Wis.
Josepho Kelley, Williamstown, Mass.
Carr Kennedy, II, Gage St., Augusta, Me.
Hazel Kimball, VIII, Greenville, N. H.
Clarence Kreischer, V, R. F. D. No. 4, Convoy, Ohio.
Alexander Landry, III, 76 High St., Danvers, Mass.
Emma Mayer, VII, Buckland, Mass.
Merle Maynard, IX, Buckland, Mass.
Mary McDonough, III, 9 Woodland St., Providence, R. I.
Harold A. McPherson, I, 14 Summer St., Claremont, N. H.
Winifred Merrill, IV, Cedar Falls, Iowa.
*Hazel Michael, VII, Pleasant Street School, Westerly, R. I.
Elna Marie Nelson, IX, South Sudbury, Mass.
Louis Pozzi, III, Park Avenue School, Westerly, R. I.
Ralph Sherman, VII, 72 Pine St., Middletown, Conn.
Gladys H. Smith, IX, 53 Chapin St., Southbridge, Mass.
*Leslie H. Spofford, IX, Easthampton, Mass.
Harvey Vollendorf, VIII, 912 15th St., W. Manitowoc, Wis.
Evelyn Walden, III, Williamstown, Mass.
Helen Webb, VIII, Bristol, Pa.

*A winner of honors in some previous contest.

Friend Wright, VII, 837 Collier St., Longmont, Colo.
Anna Zuber, VIII, Gilbert E. Hood School, Lawrence, Mass.
———, III, St. Charles, Ill.

Honorable Mention

Helen Anderson, Somerville
Leroy Annis, S. Braintree
Harriet M. Armes, Southbridge
J. Banfield, Steubenville
Alice Blake, Williamstown
Mabelle G. Borden, S. Braintree
Henry Bratcher, Williamstown
Mary Breed, Williamstown
Myrtle Brown, Marengo
Rodney Brown, Danvers
Ruby Burt, Easthampton
Winifred Callahan, Bristol
Fannie Cannon, Longmont
Alfred J. Caron, Greenville
Leo Catani, Somerville
Hattie Chisholm, South Sudbury
Margaret Cochran, Lawrence
Catherine Currier, Augusta
Robert D. Cutler, Gill
Antoinette J. Derosiers, Southbridge
Harold W. Eastman, Lawrence
Chauncey Eaton, South Sudbury
Clyde Felt, St. Charles
Joseph Ferraro, Westerly
August Fischer, W. Manitowoc
Millicent Fowler, Williamstown
Clarence Gaines, Stockton
Edith Gorman, E. Braintree
Christine E. Green, Gill
*Lydia Greenway, Westerly
Frank Healy, Danvers
*Willie Healy, Haydenville

*Isabelle Kaiser, Stockton
L. St. L——, Haydenville
Patrick Lapan, Williamstown
Frances La Rock, Easthampton
Lucia Latina, Middletown
Edward Linkins, Middletown
Wallace Marsden, Lawrence
Theresa Maxwell, Lawrence
Clara Mitchell, Danvers
Anna Murphy, Lawrence
Marion Niles, Danvers
*Hope Noyes, Westerly
*William E. Owens, Westerly
Leo Paro, Augusta
Clyde Peterson, St. Charles
Carl Plantz, Wausau
Muriel Post, Edwardsville
Kenyon Roper, Steubenville
Elmer Royal, Williamstown
Verna Rudolph, W. Manitowoc
*Columbus Ryland, Stockton
Josephine Smith, Lawrence
*Myra Stacy, Gill
Bertha Stender, Easthampton
Gladys Stewart, Cedar Falls
Isabell Stow, Middletown
Mabel Strong, Westerly
L. Townsend, Bristol
Elsie Verry, Danvers
Leona Wallace, Danvers
Raymond Welch, Providence
George Wendorf, W. Manitowoc

*A winner of honors in some previous contest.

Carroll Herrick, Augusta
Harold Horsman, E. Braintree
Claire Horton, Stockton
Dorothy Illingworth, S. Braintree
*Effie James, Westerly
Frank Kaepfel, Easthampton

Bertha Wessel, Lawrence
Doris Wheeler, Greenville
Ermile Williams, Longmont
Mortima Williams, Longmont
Herbert Wyandt, Convoys

SPECIAL PRIZE

The Badge.

Bessie O'Brien, High School, Lawrence, Mass.

The September plant drawing had better joints and better foreshortened leaves than the drawings of a year ago. There was less color work submitted and more thoughtful work with the point, which is a good sign. The emphasis should be placed upon searching for details in September and upon the subordination of details to sweep of line and flood of color in October.

There is still too little attention paid to the articulations of part to part, and too little discrimination in the rendering of the plant in black and white. One must decide at the outset whether the plant is to be rendered in values, in outline, or in suggested light and shade. When these three forms of rendering are confused the result is chaotic. As a whole the drawings were well placed on the sheets, and the initials of the pupils, when they appeared on the face of the sheet, were not a disfiguration.

The following letter received a year ago bears witness not only to the value of the guild but offers a good suggestion for correlating the autumn work.

Dominican Academy.
Fall River, December 2, 1907.

Dear Mr. Bailey:—

I wish to thank you for the premiums awarded our pupils in the September contest. They have been greatly appreciated by the children and not

*A winner of honors in some previous contest.

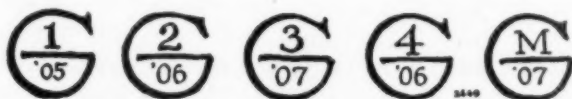
less so by the teacher, for they have given a decided impulse to an already awakened emulation.

Although I have mailed you only the best specimens of the recent work done in the grammar grades, in my estimation, that done in the primary grades has been more successful and very fascinating to the children. I regret my inability to send you photographs of the same. Most of the lessons were in paper-cutting of vegetables and fruits, etc., in appropriate colors. The girls of second and third grades having just finished dolls' table napkins in their sewing class, the boys were allowed to cut out dishes from paper. This work being collected, we found a good deal of material towards "A Thanksgiving Table." Then the children cut the knives and forks, etc., out of silver paper. Finally the cover of a box fastened to the blackboard, answered for the table, and large sheets of white tissue paper served for the tablecloth. In a few minutes the setting of the Thanksgiving Table was complete to the great astonishment of the little ones. An appropriate blackboard drawing for a background, completed the tableau. It is needless to say that by the time these arrangements were completed, the boys had provided the dressed turkeys for the feast.

Yours sincerely,
Sister Mary-Joseph,
Teacher of Drawing.

Please remember the regulations:—

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention

after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.

THE PUBLISHERS' PAGE

WE are constantly receiving letters complimentary to The School Arts Book. Naturally we cherish these letters carefully and turn to them with satisfaction. It is not always possible to reply to every individual writer, therefore we desire here to express our thanks for all these kind words.

We doubt if the publishers of other magazines are favored with more considerate patrons. We are to be congratulated upon having in our large family so few who, through carelessness, cause themselves and us unnecessary annoyance. Occasionally, however, subscribers are guilty of the sin of presumption. For instance, we received October 12 an order from G. R. D., but as she failed to give city, state, street or county, her letter lies open before us waiting for the never-failing "kick." Let us all be careful to complete our letters.

We are publishing three new helps for teachers of drawing. "TREES IN SILHOUETTE", a reprint of the text and illustrations by Mr. Bailey in the September issue, with eleven trees enlarged and printed on single sheets. This "TREE PACKET" (No. 13) is now ready. See announcement on page xxiv.

"SCHOOL ARTS SEWING CARDS," which were begun last year by Anna W. Devereaux in the Outlines for Kindergarten, are now completed. See description on page xxi of this number. Don't fail to send for these helps.

"THIRTEEN GOOD ANIMALS," by Henry G. Keller with a characteristic poem for each, by Elizabeth Kellogg, will be bound in a book ten inches square, closed. Just what teachers have been crying for. Delightful for children to color. Ready in December.

WANTED: 500 subscribers to send the names of 10 teachers, not now subscribers to The School Arts Book, who will be interested to receive our announcement and a sample copy. This courtesy will help us, and incidentally, the sender also.

Read carefully the advertisements in this number—then respond to them. You will be the gainer every time.

THE DAVIS PRESS,
Publishers.

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CONDITIONS: No substitute allowed. Cash with every order.
The School Arts Book included with every list.

You can get The School Arts Book for one year and any magazine mentioned on this page (with 4 exceptions) at much less money than they will cost when sent separately. Every price is a bargain. Read the list, check what you want, sign name and address, *enclose the money*, and we will do the rest.

A Whole Lot for a Little Money

The School Arts Book, \$1.50	Our Price for all	The School Arts Book, \$1.50	Our Price for all
with World's Work . . . 3.00	FOUR	with Everybody's . . . 1.50	THREE
Everybody's . . . 1.50		Delineator . . . 1.00	
Delineator . . . 1.00		\$4.00	
\$7.00	\$5.00		\$3.00
The School Arts Book, \$1.50	Our Price for all	The School Arts Book, \$1.50	Our Price for all
with American Magazine 1.00	THREE	with World's Work . . . 3.00	THREE
Review of Reviews 3.00		Review of Reviews 3.00	
\$5.50		\$7.50	
	\$3.85		\$5.45

A List Not Mentioned in Our Circular

THE SCHOOL ARTS BOOK and

American Boy, \$1.00	\$2.10	Woman's Home Companion, 1.00	
Ladies' World, .50	2.20	till February 1st.	2.25
Farm and Home, .50		The Etude, for every music lover, 1.50	2.50
Good Literature, .35		Etude, 1.50	3.00
Kindergarten Review, 1.00	2.25	American, 1.00	
Designer, .50	1.85		

The Teachers' List

The School Arts Book, . . .	\$1.50, and
American Teacher . . .	\$1.00, both \$2.25
Craftsman . . .	3.00, both 3.85
Education . . .	3.00, both 3.85
International Studio . . .	5.00, both 5.50
Keramic Studio . . .	4.00, both 5.00
Manual Training Magazine . . .	1.50, both 2.85
Masters in Art . . .	2.00, both 3.30
Normal Instructor75, both 2.00
Palette and Bench . . .	4.00, both 5.00
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Primary Education . . .	1.25, both 2.25
Primary Plans . . .	1.00, both 2.15

General List of Good Clubs

The School Arts Book, . . .	\$1.50, and
American Magazine . . .	\$1.00, both \$2.25
Century . . .	4.00, both 5.35
Children's Magazine . . .	1.00, both 2.25
Delineator . . .	1.00, both 2.25
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Review of Reviews . . .	3.00, both 3.00
Success . . .	1.00, both 2.25
St. Nicholas . . .	3.00, both 4.35
Upholsterer . . .	2.00, both 3.10
World's Work . . .	3.00, both 3.85

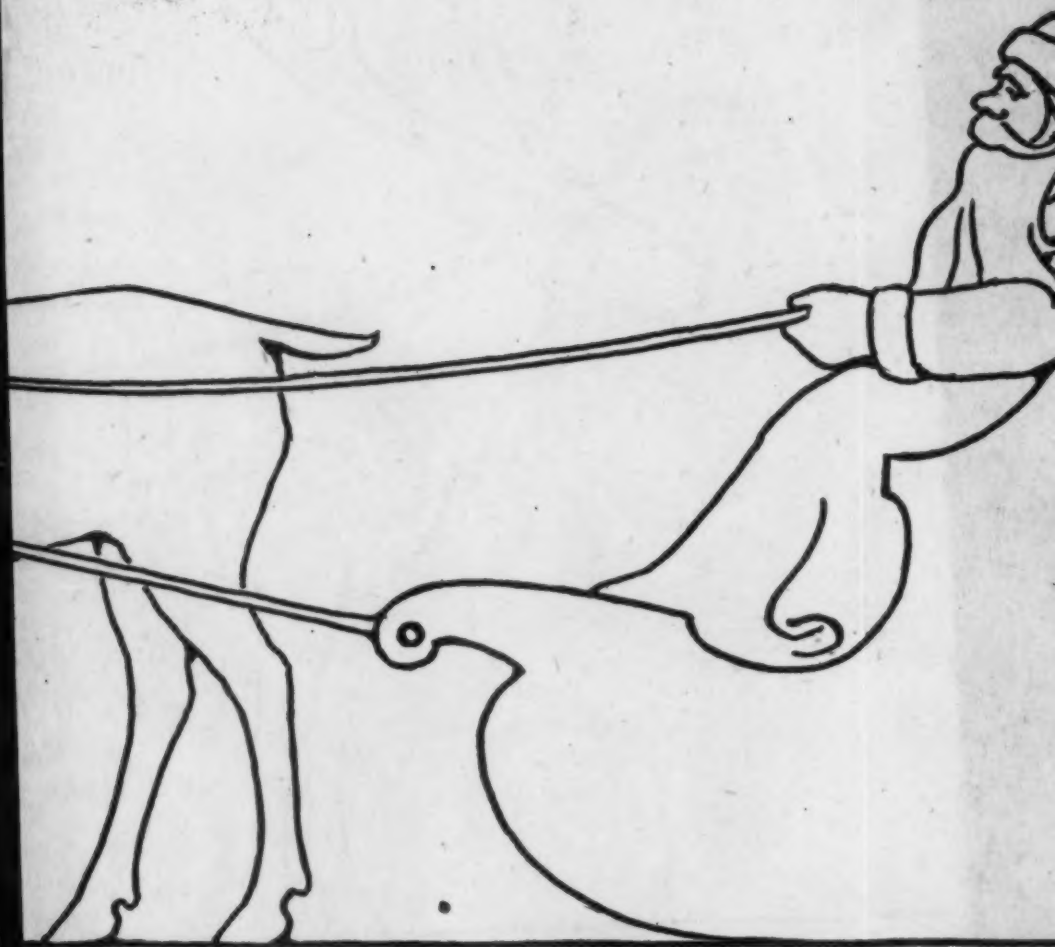
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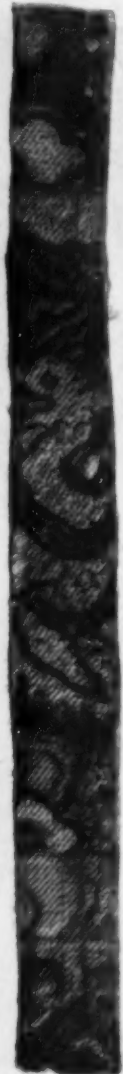
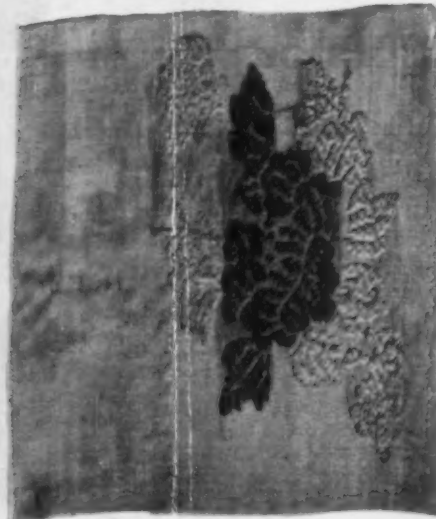
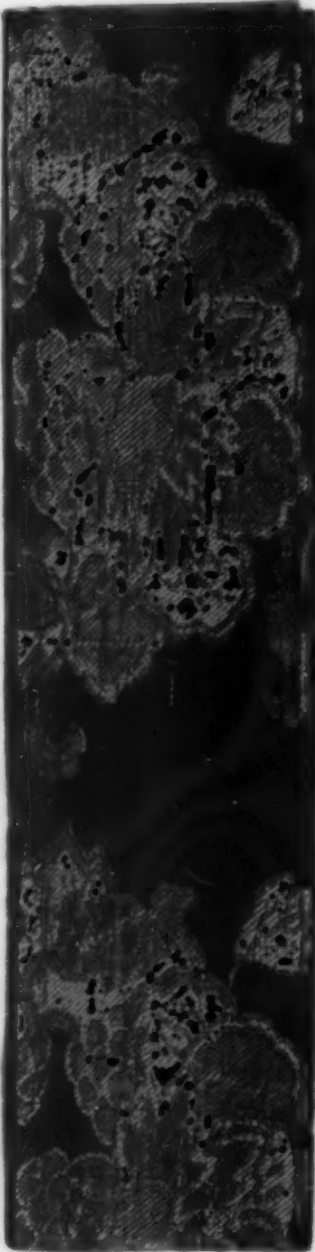
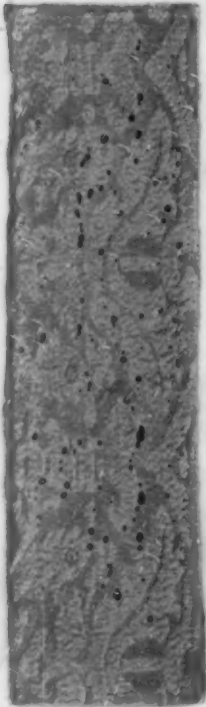


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